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THE

REGAL AND ECCLESIASTICAL

ANTIQUITIES OF ENGLAND:

CONTAINING THE

REPRESENTATIONS OF ALL THE ENGLISH MONARCHS,

FROM

EDWARD THE CONFESSOR TO HENRY THE EIGHTH;

AND OF

MANY PERSONS THAT WERE EMINENT UNDER THEIR SEVERAL REIGNS;

ON

SIXTY COPPER PLATES, ENGRAVED BY THE AUTHOR:

WITH

A SUPPLEMENT, CONTAINING TWELVE PLATES.

THE WHOLE

€3705

CAREFULLY COLLECTED FROM ANCIENT ILLUMINATED MANUSCRIPTS.

BY

JOSEPH STRUTT.

A NEW AND IMPROVED EDITION, WITH CRITICAL AND EXPLANATORY NOTES,

BY

J. R. PLANCHÉ, ESQ. F.S.A.

AUTHOR OF THE HISTORY OF BRITISH COSTUME, ETC.

Vx-a-102

LONDON:

HENRY G. BOHN, YORK STREET, COVENT GARDEN.

MDCCCXLII.

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TO

THE RIGHT HON. GEORGE HAMILTON GORDON,

EARL OF ABERDEEN, K.T.

PRESIDENT OF THE SOCIETY OF ANTIQUARIES OF LONDON,

&c. &c. &c.

THIS VOLUME

IS,

WITH PERMISSION,

MOST RESPECTFULLY INSCRIBED,

BY

HIS LORDSHIP'S

MUCH OBLIGED AND VERY OBEDIENT HUMBLE SERVANT,

J. R. PLANCHÉ.

TO THE READER.[1]

THE work now offered to the public will (the author hopes) prove in some measure useful to the artists, as well as pleasing to the curious:—useful, because those who have occasion to represent scenes from the English history, may find the dress and character of the ancient times;—and pleasing to the curious, because these pictures are the most likely to contain the exact representation of the customs and manners of the earlier æra of our ancestors.

Hitherto our artists have been extremely deficient in their delineations of the early history. The Saxons are frequently drawn in the habit of the figures on the Trajan and Antonine columns; and the Normans are put into the dresses and armour worn in Edward the Fourth's time, and indeed are often made still more modern.

It may be said, perhaps, in the defence of the artist, that models, sufficiently authentic for his purpose, are very much wanted. Our monuments, and statues, are exceedingly difficult to ascertain; and, even of these, there are few of any note of earlier date than Henry the Seventh.[2] And our coins are still of less use, being so miserably executed as scarce to bear the resemblance of any thing. From these imperfect lights, it was not possible for artists to come at the truth of antiquity, so that they were obliged to supply from their own fancy whatever they thought deficient; by which means errors were frequently made, even when corrections were intended.

From the statues and bas-reliefs of the Greeks and Romans, the character, dress and customs of those nations are become perfectly clear and intelligible to us; but with respect to the antiquities of this country the case is very different, for there is scarcely any one able to determine the sort of habit worn in the time of Edward the First.

[1] [In my Preface to the new Edition of "A complete View of the Dress and Habits of the People of England," I have endeavoured to do justice to the industry and candour of Mr. Strutt, as well as acknowledged the obligations under which he has laid all who have subsequently interested themselves in the History of Costume.—ED.]

[2] [The labours of Charles Alfred Stothard, and other distinguished artists, both native and foreign, since the period this assertion was made, have rendered it unnecessary for me to do more than remind the reader of its inaccuracy.—ED.]

Nevertheless, though we cannot come at such complete and excellent remains of our earlier time as are left by the Greeks and Romans, the author hopes that the following work (which contains the most ancient national materials that remain) will be thought capable of removing, in a considerable degree, the former obscurity, especially with respect to such circumstances as the dress and personal appearance of our monarchs.

From Edward the Confessor, the series is perfectly complete, and interspersed with various passages of history; so that it is not only a view of the Kings of England, but a representation of part of their transactions, and the portraits of many of the great and remarkable personages living under their reign. And the authority is undoubted, since the illuminations were made in, or soon after, the reign of each particular monarch.[1]

As no work of this kind (viz. in a regular series) has been yet attempted in this kingdom, the author humbly hopes that the indulgent public will excuse whatever they may find amiss or defective; and he, on his part, begs leave to assure them, that he has done, and will always do, the utmost in his power to render the work a perfect copy of the valuable originals: and the more so, as many of the figures are undoubtedly actual portraits of the Kings, &c. represented.

[1] [Mr. Strutt was of course speaking comparatively, as out of the first thirteen Plates, only the first and the last can boast of such originals, all the rest being representations of persons and circumstances at a distance of from eighty-five to two hundred and thirty-five years. No. 2, is a representation of Edward the Confessor who died in 1066, painted certainly not earlier than 1301, and No 12 (the nearest in chronological order), the coronation of Henry the Third in 1215, by the same illuminator, and consequently about the same period. Vide also Mr. Strutt's own remark upon the third Plate, intended to represent the battle of Hastings.—Ed.]

G. Jmatt del. et sculp.

REGAL AND ECCLESIASTICAL ANTIQUITIES,

ETC. ETC.

A DESCRIPTION OF THE PLATES.

PLATE I.

KING EDGAR.

THIS engraving is taken from a curious and ancient illumination found in a book of grants,[1] given by king Edgar himself to Winchester Cathedral. It is dated A.D. 966, and is written entirely in letters of gold, in the old Saxon character.

Edgar is here delineated as piously adoring our blessed Saviour, who appears above seated on a globe, to shew his empire, and supported by four angels, emblems of the four gospels; under his feet are two folding doors, intended perhaps to represent the entrance into the bottomless pit, which is so placed to convey the idea of his triumph over Death and Hell; in his left hand he holds the book of judgment, which is to be opened in the last day. The figure on the right hand of the king, I fancy, may be done for Cuthbert, the saint of Durham, whose holy life is recorded by the venerable Bede. The woman, not unlikely, is the famous Etheldrida, abbess of Ely, who, though she were twice married, yet lived and died a pure virgin.[2]

[1] The first fifteen plates of this collection are taken from the illuminations of antient MSS. in the Cottonian library, at the British Museum; and this book of grants is marked Vespasianus, A. VIII.

[2] [Mr. Strutt has not given us his reasons for these suppositions, and Mr. Young Ottley in a letter to Mr. George Rokewood respecting the beautiful Benediction of St. Athelwold in the possession of his Grace the Duke of Devonshire, calls them St. Peter and the Virgin Mary. Vide Archaeologia, Vol. 24, p. 33.—ED.]

We shall not wonder at seeing Edgar, who was indeed a man of loose character, represented as a particular favourite of Christ and the departed saints, when we recollect that he did greater things for the clergy in general, and built more monasteries and religious houses, than any of his predecessors; therefore the least which the monks of that day could do, was to pay him this pleasing compliment. For the same cause may those two saints be portrayed beside him, as being the most famous for their holiness, and love of a monastic life, of any recorded in the Saxon annals. On the opposite page is written, in capital letters of gold,

Sic celro neṛibet solio qui conbibit Aṛtna,
Rex venenans Eabgaṛ pronus aboṛat eum.

"Thus sits that god alone, who made the heavens, whilst humbly Edgar the king pays his adoration."

As there has been extraordinary pains' taken in the writing and ornaments of this book, and as it was written (which appears by the date) in the very time of Edgar, it is more than barely probable that this is not only an exact delineation of the habit of that monarch, but also (to the best of the illuminator's power) a true portrait of him.

Because some of the purchasers may choose to amuse themselves in colouring of the plates, the author has carefully[1] described the colours of the original. —The garment of our Saviour is a dark blue, and the lighter robe is gold; so also is the oval he sits in, the book he holds, and the doors under his feet. The angels are dressed in white, and the shadowed part is gold, as well on the habit as on the wings. The king's cloak is a dark blue, edged with gold; his coat[2] a deepish crimson, and his hose a dark brown;[3] his book and crown are gold. The saints, on each side of him, are in blue, and the lighter coloured part of their garments is gold, as well as the ornaments[4] they hold, and the glory over their heads.

[1] [Not very carefully, although the description of the present subject is more correct than many of those which follow.—Ed.

[2] [Tunic.—Ed.]

[3] [A dull pink, as is also the back ground of the whole painting.—Ed.]

[4] [The ornaments borne, are a pastoral staff of the earliest or Tau form by the male, and a *palm branch* by the female saint; but the latter is so badly engraved that it could not even be guessed at. It has been remedied in our illuminated copies.—Ed.]

S. Stanier del. et sculp.

TEN of the following plates are taken from a curious MS.[1] written in the time of Edward the First, and illuminated with great care. The author has written a short account in old French of each illumination, under it, alternately in blue and gold letters. He has placed this short prelude over the first illumination:

Icy sunt les Roys de Engletere, del tens seynt Edwarde le Confessor, jeske al tens le Roy Edwarde filz al Roy Henry le Tyerz.

"Here are [portrayed] the kings of England, from the time of Saint Edward the Confessor, to the time of king Edward, the son of King Henry the Third."

PLATE II.

EDWARD THE CONFESSOR.

THE character of Edward the Confessor is sufficiently known, and the title of saint, which was given to him, rather for the protection of the clergy, and his austere conduct in the outward forms of religion, than his actual holiness; for his behaviour as a king, as a husband, and as a man, is often very exceptionable; and the causeless ill-treatment of his virtuous queen, Edgitha, who is here represented sitting at his right hand, is a constant blot upon his character. His only excuse is, that she was the daughter of Goodwin, earl of Kent, a man who had rendered himself odious to the king. Yet surely the innocent ought not to suffer for the guilty; but such was Edward's disposition, that what he did not dare to revenge upon the father, he repayed to the daughter.

The story here represented, is an event of a most extraordinary nature.—Edward, with his queen and Goodwin, are at a banquet which the king gave on Easter day. Whilst they were at meat, the king accused Goodwin of being accessory to the murder of his brother, which he positively denied, solemnly wishing that the morsel of meat which he then put into his mouth might suddenly strangle him, if he was not perfectly innocent. This egregious untruth drew down upon him the just judgment of God; for in attempting to swallow the meat, he was really choked, and fell down dead that very instant.

[1] Vitellius, A. XIII. [It is a most interesting MS. but has unfortunately suffered much from the calamitous fire of 1731. One of the great curiosities of the volume is a sort of fine tissue paper, which has been placed as a guard to the illuminations Its tint is a light pink, and it has a flowered pattern woven in it, of the most elegant description.—ED.]

The author gives this account of his picture :

Seynt Edwarde, par la grace Deu, vist le jour de paske al manger les vii dormanz *turner lur* destre costez sur *lur senestre en gre.* E *cet jour Godwyne Conte* de Kent *morust a la table, estrangle* de un morsel. Mult grant myracles *fut* deu par luy en sa vie e apres.[1]

Le an del incarnacion nostre Seignur M.LXVI. e de soen reaume xxiiii. devant sa mort devisa seynt Edwarde le reaume de Engeltere a William Bastarde soen nevou a dunke duke de Normundye. E puis mourt seynt Edwarde, e gyst enferter [sic in orig.] a Westmuster.

Which is in English as follows :

"As saint Edward (by the grace of God) was sitting at meat on Easter day, the Seven Sleepers turned from their right side to the left of their own accord. And that very day Godwyne earl of Kent died at the table, strangled by a morsel of meat. Many great miracles did God work by him (that is king Edward) in his life-time and afterwards

"The year of the incarnation of our Lord 1066, and of his reign the 24th, saint Edward, before his death, gave the kingdom of England to William the Bastard, his nephew, at that time duke of Normandy. After this died saint Edward, and lies buried at Westminster."

The popular story of the Seven Sleepers is often alluded to in ancient books, but so imperfectly, that all which I can gather concerning them is, that they were seven travellers, who being weary, laid themselves down in a cave to sleep, and by some supernatural means they continued sleeping for an amazing space of time.

The ten illuminations copied from this MS. are very simple in point of colouring, being scarcely more than three, or four colours at most. All the garments are either dark, or light browns ;[2] the crowns, sceptres, and other ornaments, are gold; the faces, linen, and inside of the cloaks, are expressed by the vellum itself, slightly shaded, and left clear for the lights. The light back grounds are gold ; and the dark ones blue, with gold[3] stars.

[1] [The words in Italics are now broken out of the vellum.—Ed.]

[2] [On the contrary, they are nearly all either red, blue, or green, as may be seen by our illuminated copies.—Ed.]

[3] [The stars are *white,* and shew no marks of having ever been gilt.—Ed.]

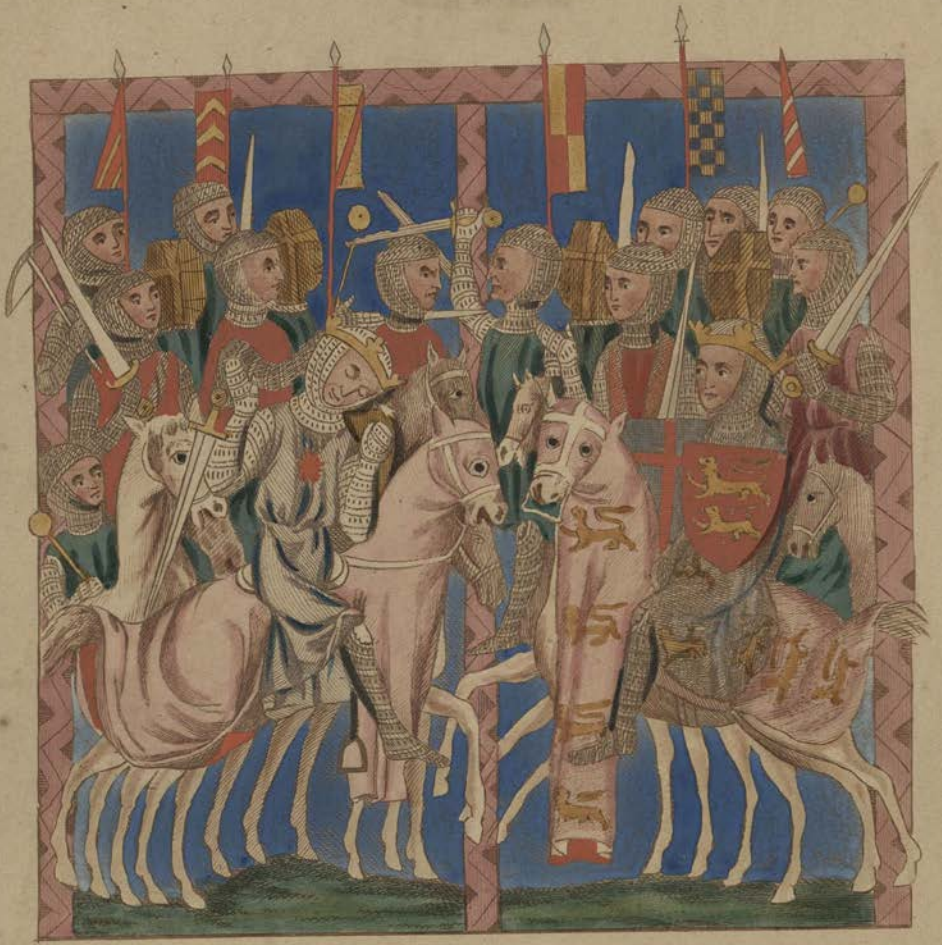

PLATE III.

HAROLD AND WILLIAM THE CONQUEROR.

After the death of Edward, Harold, notwithstanding his oath and engagements to be assisting in placing the Duke of Normandy on the throne, caused himself to be crowned king. But he did not long enjoy the fruits of his perjury; for William, hearing of the death of the Confessor, came over into England with a great army, and landed at Hastings, where he was met by Harold, and a bloody battle ensued. But the end proved unfortunate to Harold and his party; for he being slain by an arrow which struck him in the eye, the field was lost, and the English were put to flight.

The present plate represents that fatal action. On the right we see the Conqueror mounted on his horse, trapped with his arms; whilst, on the other side, the unfortunate Harold is falling from his horse, having just received his death's wound.[1] The illuminator, who lived in the reign of Edward the First, has not attended to the dress and customs of the times which he means to represent; for the armour, cross-bows, banners, etc., which are delineated in this piece, were used in the æra in which he lived, but not at the time of the Conquest.[2]

This important battle was fought about nine miles from Hastings, in Sussex, upon the 14th day of October, being Saturday, the year of our Lord 1066.

Take the following homely verses from Stowe, on this occasion:

A thousand six and sixty years
It was as we do read,
When that a comet did appear,
And Englishmen lay dead;

[1] [Harold is bleeding also from a wound in the breast, which looks like a star in the plain engraving, Mr. Strutt having omitted the lance of the conqueror, which in the original passes behind the raised left arm of the Saxon monarch. The deficiency has been supplied in our coloured copies.—Ed.]

[2] [Mr. Strutt forgot this in his preface.—Ed.]

Of Normandy duke William then
To England ward did sail,
Who conquered Harold with his men,
And brought the land to bayle.

Under Harold is written,

Apres seynt Edwarde regna Harald, le fiz Godewyn count de Kent. A forz e a tort ix moys. Dunke veent Will. Bastarde. e le tolyst la vye, e le regne, e conquist la tere.—Haralde gist a Walthame.

Which may be thus translated:

"After saint Edward reigned Harold, the son of Goodwyn earl of Kent, for the space of [1] nine months, when William the Bastard came [into England] and deprived him at once of his life and the kingdom, and conquered the land. Harold lies [buried] at Waltham."

Under William is written,

Puis regna Will. Bastarde xx an. puis morust, e gist a Kame en Normundye.

"After him reigned William the Bastard twenty years, when he died, and lies [buried] at Caen in Normandy.'

This illumination is found in the same MS. with the former, Plate II., and the colours are there described.[2]

[1] ["A forz e a tort"—*By force and by wrong*—nine months,—not "for the space of nine months."—ED.]

[2] [Most incorrectly as I have there noticed. The original of this plate is very elaborately coloured. The armour of the knights has been silvered, the helmets appearing amongst them, gilt. The housings of the Conqueror's horse are light blue, semé with golden lions. His shield red, the lions gold. The banners are variously emblazoned, and amongst them the artist appears to have intended to represent those of Warren, checquy, or and azure. Clare, gules, three chevrons, *or*, but which have been left *white;* and Vere, quarterly gules, and or, the first quarter charged with a mullet argent, but the artist has reversed the quarters and placed a mullet in both the red ones.—ED.]

F. Stuart fecit.

PLATE IV.

WILLIAM RUFUS.

WILLIAM RUFUS was the second son of the Conqueror. The illuminator has here represented him in his robes of state.

Under this king is written,

Apres Willā Bastard regna Will.' le Rous sun fiz. Il fust berge[1] en la Novele Forest. Puis morust e gist a Wyncestre. Il fist fere la grande sale de Westmuster, e regna xii aunz.

"After William the Bastard, reigned William Rufus [or the Red] his son. He was * * * in the New Forest. Then died, and lies buried at Winchester. He caused the great hall of Westminster to be made, and reigned twelve years."[2]

"King William," (says Stowe) "on the morrowe after Lammas daye, hunting in the New Forrest of Hampshire, in a place called Chorengham, where since a chapel was builded, Sir Walter Tirell shooting at a deer, unawares hit the king in the breast, that he fell down stark dead, and never spake word more. His men (especially that knight who had wounded him) gat away; but some came back again, and laid his body upon a collier's cart, which one seelie leane beaste did drawe unto the city of Winchester, where he was buried on the morrow after his death. At whose burial men could not weep for joy."

Before we conclude with this prince, we will set before the reader the following anecdote concerning him, as given by the old poetic historian Robert of Glocester, which plainly denotes his pride. The verses, divested of their obsolete orthography run as follows:

As his chamberlain him brought as he arose one day,
The morrow for to wear, a pair of hose of say,

[1] [Or, *verge*, I do not know the meaning of this word. It certainly does not mean "slain" as translated by Mr. Strutt, or the writer would not have added "*puis* morust;"—perhaps we should read "wounded."—ED.]

[2] [William Rufus ascended the throne in September, 1087, and was slain on the second of August, 1100. He reigned therefore 13 years all but one month.—ED.]

He ask'd what they cost him. Three shillings, the other said.
Fy a dibles ! quoth the king. Who says so vile a deed ?
A king wear any cloth, but what should cost much more ;
Buy a pair of a mark, or you shall rue it sore !
A worse pair full enough the other sith him brought,
And said they cost a mark, and therefore so were bought.
A bel amy, quoth the king, these are now well bought ;
In this manner serve thou me, or thou shalt serve me not.

This plate is from the same MS. with the former, and coloured as previously described.

PLATE V.

HENRY THE FIRST,

Is also drawn in his robes of state, and of him the author says,

Apres Will. le Rous, regna la primer Henry, sun frere, xxxvi. aunz. Il fit les bones loys de Engleter, si les enchartera. Il gist al Abbaye de Redynges.—Son cors leva seynte Thomas de tere, e le myst devaunt le haut auter.

"After William Rufus, reigned the first Henry, his brother, thirty-six years. He made the good laws of England, which he caused to be enrolled. He lies buried at the Abbey of Reading.—His body was taken from the earth by saint Thomas, and placed before the high altar."

Henry the First was surnamed Beauclerc. This appellation was bestowed upon him for his learning (which was very uncommon in those days, except amongst the clergy). This prince mounted the throne the second day of August[1] 1100, and was much beloved by his people. He made (according to the French author) the good laws of England; but the truth is, he abolished the hard and rigorous statutes which had been established by his father and brother, and restored those by much more equal, and suited to the tempers of the people, which were in force in the days of the Confessor.

The worst action of Henry was the cruel treatment of his brother Robert; for he not only caused him to be closely kept in prison, but because he attempted to escape, deprived him of his eye-sight.—As the circumstances concerning the death of this Robert are rather extraordinary, they are here set down, as related by Holinshed.

"It is sayde that on a festival day king Henrie put on a robe of scarlet, the cape whereof being strayte, hee rente it in stryving to put it over hys heade; and perceyving it would not serve him, he layd it aside, and sayde, Let my brother

[1] [Henry the First was elected king on the fourth of August, 1100, and crowned the next day. He died on Sunday night the first of December, 1135, having reigned 35 years and four months wanting four days. Gervase of Canterbury, and William of Malmesbury. Vide Nicolas's Chronology of History.—Ed.]

Robert have this garment, who hath a sharper head than I have. The which, when it was brought to duke Robert, the rent place being not sewed up, he discovered it, and asked whether any man had worne it before. The messenger tolde the whole matter, how it happened. Herewith duke Robert tooke such a griefe for the scornefull mocke of his brother, that he waxed wearie of his life, and sayde, Nowe I perceyve I have lived too long, that my brother shall clothe me like his almes-man, with his cast rent garments. And thus cursing the time of his nativity, refused from thenceforth to eate or drink, and so pined away, and was buried at Gloucester."[1]

This plate is from the same MS. and coloured as the former.

[1] Holinsh. Chron. Vol 2, fol. 363.

PLATE VI.

STEPHEN.

This king is here represented in the common robes usually worn by the nobility, and not in the robes of state. On his finger he carries a hawk; an emblem of his being nobly born, though not the immediate son of a king.—He was third son to Stephen earl of Blois, by Alice, fourth daughter of the Conqueror.

Of this prince the French author says,

Apres Henry, regna Esteven, sun nevou, xix. anz, e morust. E gyst a Faversham.

"After Henry, reigned Stephen, his nephew, 19 years, and died. And lies [buried] at Feversham."

Stephen (says Stowe) was a man of passing comely features and personage; he also exceeded in martial policy, gentleness and liberality towards all men; and though his reign was disturbed by continual wars, yet did he never burden his commons with any heavy exactions: so that he only wanted a just title to the crown, to secure him the character of an excellent and worthy king.

His wars were chiefly against Matilda, the daughter of the deceased king Henry. She was married to the emperor Henry the Fourth, whom she survived, and after the death of her father came over into England, and being a woman of great courage, asserted boldly her right to the crown against Stephen, who, contrary to a solemn oath which he had taken, had ascended the throne himself.

The caprice of the people prevailed upon them to abandon Stephen, and attend to the cause of the injured Matilda; so that he lost a decisive battle, and was taken prisoner. But Matilda soon after discovered a tyrannical disposition, which was displeasing to the nobility; wherefore, rescuing Stephen from his confinement, they reinstated him in the throne, and Matilda, in her turn, experienced the sudden change of inconstant fortune. Flying from the forces of Stephen, she was driven to such straits, that to prevent her being discovered, she was conveyed through Glocester in a litter like a dead corpse; and, after shutting

herself up in the castle of Oxford, which was girt round with a close siege by her enemies, her dangerous situation caused her to put the following extraordinary scheme in execution, in order to effect her escape:—It being mid-winter, and the ground covered with snow, she habited herself and some few attendants, in white garments, and in the middle of the night fled silently out of an obscure postern: she passed unseen by her enemies; and, crossing the Thames, pursued her journey on foot to Wallingford, and from thence some time after departed into Normandy.

His next troubles arose from Henry, the son of Matilda; but, after some discord, the matter was amicably settled, and Henry ordained to inherit the crown.

PLATE VII.

HENRY THE SECOND.

HERE we have exhibited king Henry the Second in his coronation habit. The author thus writes of him:

Apres Esteven, regna le secund Henry, fiz de sa *sorour*[1] L'Emperice; le quele Henry lors estoyt duke de Normundye. En sun tems fu seynte Thomas martyrize. E regna xxvi. aunz ou xxxv. Puis morust, e gyst a Frunt Evard.

"After Stephen, reigned the second Henry, son of * * * * the empress; which Henry was duke of Normandy. In his time was saint Thomas martyred. He reigned 26 or 35 years.[2] Then died and lies buried at Front Evard." (Font Everard, or Fontevraud).

According to the agreement made between Stephen and prince Henry the son of Matilda the empress, after the death of the former, Henry came into England, and was accordingly crowned king of England.

One of the most remarkable anecdotes relative to this king, is his love to Rosamunda, the fair daughter of Walter lord Clifford; for whom (says Stowe) "he made a house of wonderful working, so that no person could come to her, unless he were instructed by the king, or such as were acquainted with the secret. This house, after seen, was named LABYRINTHUS, or DEDALUS WORK, which was thought to be constructed like unto a knot in a garden called a maze." It is said that the queen, her professed enemy, gained admission by a clue of thread or silk, and either by poison, or some other fatal method, caused her death.[3] Henry was

[1] [Query, *sœur*. Yet this would be a mistake, as Henry was the son of Stephen's cousin, not of his sister. Mr. Strutt mis-printed it, "fiz de *la sorout* Empetrice:" but took no notice of the word in his translation.—ED.]

[2] [Henry the Second was crowned on the 17th or 19th of December, 1154, and died at Chinon in Normandy, on the sixth of July, 1189.—ED.]

[3] [I need scarcely remark that this is a mere legend. The Fair Rosamond of history, retired to the Convent of Godstow where she died and was buried by the Nuns in the choir. Her body was afterwards removed by order of Hugh, Bishop of Lincoln, to the common cemetery. Hovedon, 405.—ED.]

greatly affected with her loss, and caused her to be honourably interred at Godstow, near Oxford, in a house of nuns, and these verses were put upon her tomb:

Hic jacet in tumba, Rosa Mundi, non rosa munda
Non redolet, sed olet, quæ redolere solet.

Which we find in Fabian thus translated, or rather paraphrased:

The rose of the world, but not the cleane flowre,
Is now here graven, to whom beaute was lent.
In this grave full darke now is her bowre,
That by her life was sweete and redolent,
But now that she is from this life bent,
Though she were sweete, now foully doth she stinke;
A mirrour good for all men that on her thinke.

There is yet to be seen at Godstow, the chapel where it is said that she was buried; and those verses are wrote upon the wall in the inside of the same.

This illumination is taken also from the same MS. as the former, and is coloured in like manner.

PLATE VIII.

HENRY THE SECOND AND THOMAS BECKET.

This illumination represents one of the most important passages of Henry's life,—the dispute between him and the proud prelate Thomas Becket, archbishop of Canterbury. The king, in his royal robes, is seated on his throne, and surrounded by his guard; before him stands Becket, attired in his pontifical habit, holding the cross in his hand. The arrogance of Becket is well expressed in this little delineation, as well in his face as his attitude; as is also the anger of the king.

The whole circumstance at large is as follows:

Whilst the dispute ran high between the king and Becket, "divers accusations (says Speed) were laid against him, as of contempt towards the king, in denying to come into his presence, being thereto commanded by him, and many other matters; whereto though he made excuses (reasonable enough, if true) yet the peers and bishops condemned all his moveables to the king's mercy: and the prelates, perceiving that the king's displeasure to tend yet to some farther severity premonished him to submit himself, for that otherwise the king's court intended to adjudge him a perjured person, and also a traytor, for not yielding temporal allegiance to his temporal sovereign, as himself had sworn to do; and accordingly, the prelates themselves, by joint consent, adjudged him of perjury, and by the mouth of the bishop of Chichester, disclaimed thenceforward all obedience unto

[1] This is from Claudius, D. 2. a MS. in the Cotton library. [Temp. Edward the First.—Ed.] In the MS. there is a duplicate of this illumination; the subject is exactly the same; and the only difference is in the figure behind Becket, who bears his sword on his shoulder, instead of holding it in his hand.—The variation being so trivial, and the point of *time* and persons just the same, I by no means thought it necessary to engrave more than one of these pictures. [The difference here mentioned by Mr. Strutt is not the only one. The figure of the knight behind Becket in the other illumination, is without the Chapel de Fer. The robes of Becket are also differently coloured, and he wears the pallium.—Ed.]

him as their archbishop. The next day, whilst the bishops and peers were consulting of some further course with him, Becket, not as yet daunted, caused to be sung before him at the altar this psalm:

"The princes sit and speak against me, and the ungodly persecute me, &c."

And forthwith taking his silver cross in his own hands (a thing strange and unheard-of before) enters armed therewith into the king's presence, though earnestly dissuaded by all that wished him well. Wherewith the king enraged, commanded his peers to sit in judgment on him, as on a traytor and perjured person; and accordingly they adjudged him to be apprehended and cast into prison. The earls of Cornwall and Leicester, who sat as judges, citing him forthwith to hear his sentence pronounced, he immediately appealed to the See of Rome, as holding them no judges competent: whereupon all reviling him with the name of traytor and the like, he replied, that, were it not for his function, he would enter the duel or combat with them in the field, to acquit himself both of treason and perjury. This said, he left the court, and went without delay into Flanders, disguised, under the name of Dereman."

Over this illumination, in the original, is written this verse:

Henricus, natus Matildis, Regna tenebat.
Sub quo sanctus Thomas mucrone cadebat.

"Henry, born of Matilda, held the kingdom. In whose reign saint Thomas was slain with the sword."

The king's robe is blue, lined with light red; his under garment is a deep red: the robe of Becket is a light pink, the darker colour under it is a deep red, and under that is linen: the first soldier is in blue, and his sword is red; the other is a light red; and their armours are a kind of light lead colour, with a gold back ground.

PLATE IX.

THE MURDER OF THOMAS BECKET.

THE arrogance of Becket, however, cost him his life; for Henry was at last so highly provoked at his proceeding, that he let fall some words, publicly, which shewed his discontent that he was still living to offend him. These speeches being overheard by four knights, named Sir Hugh Moreville, Sir William Tracy, Sir Richard Britaigne, and Sir Reginald Fitz Urse, they set out with a determination to put an end to his life.—The manner of his death is thus related by Holinshed:

"At lengthe the knights, with their servauntes, having sought the palace, came rushing into the churche by the cloyster dore, with their swordes drawen, some of them askynge for the traytor, and some of them for the archbyshoppe, who came and mette them, saying, Here am I, no traytor, but the archebyshoppe. The formost of the knightes sayde unto him, Flee! thou art but deade. To whome the archbishop saide, I will not flee. The knight stepte to hym, taking him by the sleeve, and with his sworde cast his cappe besides hys heade, and sayde, Come hither, for thou art a prisoner. I will not, sayde the archebishope; doe with me here what thou wilt; and plucked his sleeve with a mighty strength out of the knight's hand, wherewith the knight stepped back two or three paces. Then the archebishope, turning to one of the knights, sayde unto him, What meanethe this, Reygnolde? I have done unto thee many hygh pleasures, and comest thou now unto me into the church armed! Unto whom the knyght answered and sayde, Thou shalt know anone what is ment: thou art but deade: it is not possyble for thee to longer live. Unto whom the archbishoppe sayde, And I am redy to dye for my God, and for the defence of his justice and the lybertye of the churche: gladdely do I imbrace death, so that the churche may purchase peace and lybertye in the shedding of my bloode. And herewith takyng on other of the knights by the habergeon, he flung him from him with such violence, that he hadde almoste throwne him downe to the grounde. Thys was Syr Wylliam Tracye, as he himselfe did after confesse. After this the archbishoppe inclyned his heade after the

manner of one that shoulde pray, pronouncing these his laste wordes: Unto God and to saint Marye, and to the saintes that are patrons of this churche, and to saint Denise, I commende my selfe and the churches cause.—Therewyth Sir Reignalde Fytze Urse strykynge a full blowe at his heade, chaunced to light upon the arme of a clerke named Edwarde of Cambridge, who caste up hys arme to save the archbyshoppe; but when he was not able to beare the weight of the blowe, he plucked his arme backe, and so the stroke stayed upon the archbyshoppe's head, in such wyse that the bloude ran downe hys face: and then they stroke at hym one after another, and thoughe he fell to the grounde at the seconde blow, they left hym not till they had cutte and tourned out his braines, and strowed them about the churche pavement; which done, they went to the ryfling of his house, spoyled all his goods, and tooke them to their own uses, supposing it lawfull for them so to doe, being the kinges servauntes."

The original of this plate is a frontispiece to the Life of Becket. The book is very old, and was most probably written soon after his death.[1]

The robe of the archbishop is blue, with a red cross and lining; the bottom being linen, is white. The man with the sword is in a light pink, lined with white; his sleeves are black, and the cap on his head is red: the other man is in green, with red stockings. The front of the altar-piece is blue, the curtains are green, both ornamented with gold flowers; and the back ground is blue and gold squares.

[1] See the Cottonian Catalogue, in which the author is said to have been either William Fitz Stephen or John Carnotensem. This MS. contains several other tracts, and is marked Julius A. XI. [The illumination is at the earliest of the close of the fourteenth century, and the MS. is so dated in the catalogue.—Ed.]

PLATE X.

RICHARD THE FIRST.

THE illuminator has here given us two portraits of this valiant prince; and the history relative to them he has written underneath as follows:

Apres Henry le secund, regna Richard sun fiz, x. aunz e demy. Il en repayrand de la tere seynt, fust pris del duke de Ostriz, par eyde del Roy Phylippe de Fraunce. E fust reynt hors de prison pur cent mil lyveres de argent; e pur cel rauncun, furent les Chaliz de Engletere pris des Eglyses e venduz. —Puis fust tret de un quarel de Alblast al Chastel de Chalezun, dunt ceste vers fu fet:

Christe, tui Calicis prædo fit præda Calucis.

"After Henry the Second, reigned Richard his son, ten years and a half.[1] As he returned from the Holy Land, he was taken by the duke of Austria, aided by king Philip of France. He was delivered out of prison for [the sum of] one hundred thousand pounds of silver; and for the payment of this ransom the chalices were taken from the churches in England, and sold.—After, he was slain by an arrow from a cross-bow at the castle of Chalezun,[2] when this verse was made:

"Christ, thy cup is made the prey of the robbers."[3]

The circumstances of Richard's imprisonment are thus set down by Holinshed: "King Richard having concluded with Saladine, tooke the sea, and comming againe into Cypres, sent his wife, queen Berengaria, with his sister Joan, late queen of Sicell, into Englande, by the long seas; but himself not minding to lye long upon the seas, determined to take his course into Grecia, and so by land passe homewardes with all speed possible. Howbeit, ere he could attain his purpose, his chaunce was to be dryven by tempest upon the coast of Istria, not far from Aquilea, where he stood in some doubt of his life; for if hee had been knowne and taken, they would surely have kylled him. He therefore made the best shift he could to get away, which with some difficulty he did; and finally, comming to Vien in Ostriche, and there causing his servants to provide meate for him, more

[1] [It should be nine years and a half, or more strictly speaking nine years and nine calendar months. He ascended the throne on the 6th of July, 1189, and died on the 6th of April, 1199.—ED.]

[2] [Chaluz. It is rightly spelt over leaf, by Mr. Strutt.—ED.]

[3] [Mr. Strutt has made a sad blunder here. The point of the line consists in the play upon the words *Calicis* and *Calucis*, and it should be translated thus:

"Christ, the robber of thy *chalice* has become the prey of *Chaluz*."—ED.]

sumptuous and fine than was thought necessary for so mean a person as he counterfeyted then to bear the countenaunce of, it was suspected that he was some other sort of man than what he shewed himself to be; and in fine, those that marked more diligently the manner of him, perceived what he was, and gave knowledge to the duke of Austrich, named Leopolde, being then in the citye of Vienna, what they had seene. His page that had the Teutch tongue, goyng aboute the towne to chaunge golde and buye victuals, bewrayed him, having by chaunce the king's gloves under his girdle; whereupon comming to be examined, for fear of tortures, he confessed the truth. The duke streight wayes caused the house where the kynge lodged to be sett about with armed mene, and sente other into the house to apprehende him. The kyng, being ware that he was discried, gotte himself to his weapon; but they advising him to be contented, and alledging the duke's commaundement, hee boldly answered, that sithe he must be taken, he being a king, woulde yeeld himselfe to none of the companie but to the duke himselfe, and therefore if it woulde please him to come, he woulde yeelde himselfe into his handes. The duke hearing of this, speedily came unto hym, whom he meeting, delivered his sworde, and committed him unto his custodie.—The duke rejoycing of such a prey, brought him unto his palace, and with gentle wordes enterteyned him, thoughe hee ment no greate good towards him, as well ynoughe appeared in that he committed him to the keeping of certayne gentlemen, which wythout muche curtesie looked streightly ynough to him for starting awaye, insomuch that they kept hym in colde irons, as some authors do wryte.—He was taken, as is above described, in December, upon St. Thomas's even, the yeare of our Lord 1192, the fourth of his own reign."

The second part of the picture represents the death of this monarch, that was occasioned by a wound in the shoulder which he received whilst he was besieging a town called Chaluz; for in the year of our Lord 1198, the 26th of March, whilst king Richard, together with captain Marchades, went unadvisedly to view the town, the better to consider the place, a cross-bow man shot at the king, who hearing a bow shot off, stooped down to avoid the blow, and the arrow struck him in the shoulder; and his wound being unskilfully handled by the surgeon who attended him, he died under his hands soon after. The name of this archer was Bertram de Gurdon, who being afterwards brought to the king, he pardoned him, and also ordered one hundred shillings to be given to him; but when the king was dead, Marchades caused him to be first flead alive, and then hanged.

This is from the same MS. as No. II. and coloured as there described.

PLATE XI.

JOHN,

In his robes of state, receiving a cup (supposed to contain poison) from a monk. Under him is this writing:

Apres Richard, regna Jon sun frere; en ky tens Engleter fust entredyt vi aunz, e iii quarters, e i moys, par la Pape Innocent, pur mestre Esteven de Langton, ke le Roy ne vout receyvere a Erceveke de Kaunterbyrs. Si estoyt dunke le grant guere entre ly e les Barons norrays: dunt veent Sir Lowys, fiz le Roy Phylippe de Fraunce, en Engletere. Le Roy Jon regna xvii aunz e demy, puis veent a Swyneshevede, e fust empoysone par une frere de la meson, si come fu dit; e le Roy morut a Neuwerke, e sun cors fust enterre a Wyrcest.

"After Richard, reigned John his brother; in whose time England was excommunicated [the space of] six years, three quarters, and one month, by Pope Innocent, in the cause of master Stephen Langton, whom the king would not receive as archbishop of Canterbury. Then was the great war between him [the king] and the barons: then also came Sir Lewis, the son of Philip king of France, into England.—King John reigned seventeen years and a half, when coming to Swinshed, he was poisoned by a brother of that house, as it was reported; and the King died at Newark, and his body was buried at Worcester."

Thus far our French author, who wrote in the reign of Edward the First: and at that time we find the story of the poisoning of king John was believed indeed, but only confirmed by popular report. However, the story itself is set down more at large in Grafton (copied from Caxton's book intituled Fructus Temporum, and the Polychronicon) as follows:

"In the self-same yere [viz. 1216] king John came to Swinestede abbey, not farre from Lyncolne; he rested there two dayes, where he was most trayterously poysoned by a monke of the same abbey, being of the order of St. Barnard, called Simon Swynested. This monke hearyng the king upon an occasion to talke of breade, and say, that if he lived a yere longer he would make that lofe of breade, beyng then of the value of one halfepeny, woorth twelve pence; meayning that he woulde so persecute his rebellious people, that he would not leave one of them to be the owner of a plough. The monke hearyng the king thus speake, conceived a

bad opinion of him, and goyng forthwith to his abbot, shewed him the whole matter, and what he was mynded to do. He alleged for himselfe the prophecie of Cayphas, saiyng, It is better that one man dye, then all the people should perishe, "I am well content," sayth he, "to die and to become a martyr, so that I may utterly destroy this tyrant." With that the abbot wept for gladness and much commended his fervent zeale, as he took it.—The monke beyng then absolved by his abbot, before-hand, for the doing of this act, went secretly into the gardeyne upon the backesyde of the abbey, and findynge there a most venemous toade, he so pricked him and pressed him with his penne knyfe, that he made him vomit all the poison that was within him. This done, he conveyed it into a cup of wine, and with a smyling countenance brought it to the kynge, saying, "If it shall lyke your princely majestie, here is a cup of such excellent wine as ye never dranke before in all your life-time." The kynge than bid him drink first, which he chearfully did a large draught; and the kynge also drank of the wine.—The monk anone after went to the farmory, and there died, his bowels bursting from his belly; and he had continually from thence three monkes to sing masses for his soule, confirmed by their general chapter.—The king within shorte space after feeling great griefe in hys body, asked for Simon the monke, and aunswere was made, that he was departed this lyfe: "Then God have mercy upon me! (said the king) I suspected as muche."—With that he commaunded his chariot to be brought, for he was not able to ride on horseback; so he went from thence to Slaford castell, and from thence again to Newarke upon Trent, where in less than three days he died,[1] and was honourably buried at Worcester, with all his armed men attendyng upon his buryall."

This is from the same MS. and coloured in the same manner as the former.

[1] [Nineteenth of October, 1216.—Ed.]

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PLATE XII.

HENRY THE THIRD.

THE coronation of Henry the Third. The king is represented as holding in his hand a model of Westminster Abbey, which he enlarged, laying the first stone himself; and caused to be there erected the magnificent monument of Edward the Confessor. It was very common with the old illuminators, to make the principal figure holding a model of the abbey, or monastery, they were benefactors to. This prince was crowned the 28th of October,[1] by Peter bishop of Winchester, and Joceline bishop of Bath.

The author gives this history of him:

Apres Jon regna Henry le Terz, sun fiz, lvi aunz; se fust de ix aunz de age quant fust corone. E en sun tens fust la bataylle de Eveshame, ou fust occys syr Symund de Munfort, e sun fiz Henry; e syre Hugh le Despenser, e muz des Barons e des Chevalers de Engletere —Puis morust cyl Henry le Roy, e gyst a Westminster.

"After John, reigned Henry the Third, his son, 56 years; he was nine years of age when he was crowned. In his time was the battle of Evesham, where was slain Sir Simon de Mountfort, and his son Henry; and Sir Hugh le Despenser, and many barons and knights of England.—After died this Henry the king, and lies [buried] at Westminster."

This dreadful battle between the barons and Edward prince of Wales, son of Henry the Third, is thus more fully described by Holinshed:

"The last day of July, A. D. 1265, prince Edwarde with his host came to Kenelworth aforesayd, and there fighting with the sayde Simon de Mountforde and his army, with little slaughter discomfitted the same, and tooke prisoners the earle of Oxford, the lords William de Mount Chency, Adam de Newmarche, Baldwine Wake, and Hugh Nevill, withe divers others: the lorde Simon himselfe fledde into the castell, and so escaped. In this mean while, the earle of Leicester havyng raised his power, came to the castell of Munmouth, which the earle of Gloucester had lately taken and fortified: but they that were within it beeing driven to yielde, it was now rased down to the ground. This done, the earle of Leicester entring

[1] [1216.—ED.]

into Glamorganshire, and joyning his power withe the prince of Wales, wasted and brent the lands of the sayde earle of Gloucester: but hearing that his adversaries wente about in other places, he returned from thence, and came forwarde towards the saide prince Edwarde, who likewise made towards him, and at Evesham they met the sixth daye of August, where was foughten a right fierce and cruell battayle betwixte the parties.—As some write, the earle of Leicester placed kyng Henry in the front of his battel, whom he had there with him as captive, and had arrayed him in his owne coate armour, that if fortune went against him, whilest the enemies should be earnest to take the K. bearing the semblaunce of the chief captayne, he might himself escape: but king Henry, when they came to joine, fought not, but called to his people, and declared who he was, whereby he escaped the daunger of death; for being knowen of them he was saved. The Welchmen, which in great numbers the earle of Leicester had there on his side at the firste onsett, fled and ranne away, which their demeanor when the earl sawe, he exhorted those that there were about him to play the men; and so rushing forth into the prease of his enemies, he was enclosed aboute and slaine, togither with his sonne Henry. Hereupon his death being knowen, hys people tooke them to flight, as men utterly discomfitted.—There dyed in that battell about 4000 men, as Polidor hathe: but Richard Southwell saith, that there were killed of knightes, or rather men of armes, 180, and of yeomen and demilances 220, of Welchmen 5000, and of such footmen as were of the earle of Leicester's own retinue, 2000: so that there dyed in all to the number of tenne thousand men, as the same Southwell affirmeth. Among which of noblemen these are reckoned: Hugh Spencer, lord chief justice, the lord Raulf Basset, the lord Peter de Mountford, the lord Beauchampe, Sir William Yorke, the lord Thomas de Esterly, the lord Walter de Creppings, Guy de Bailioll, and the lord Roger Saint John, the lord Robert Tregoz, and other.—This ruine fell to the barons by the discord which was sproong up lately before, betwixt the earles of Leicester and Gloucester, through the insolency and pride of the earle of Leicester's sonne, who, as I sayde before, despising other of the nobility, spake many reproachfull wordes by the sayde earle of Gloucester, and used him in such evill sorte that he, upon displeasure thereof, hadde not only procured the scape of prince Edwarde, but joyned with him in ayde, agaynst the sayde earle of Leicester and other of the barons, to the utter confusion both of them and their cause."

Ths plate also is from the same MS. and coloured as the former.

PLATE XIII.

EDWARD THE FIRST,

Is here represented seated on his throne, and answering the pope's bull, which is presented to him by the archbishop of Canterbury, and others of the clergy, on the behalf of his holiness.

What the French author may have said concerning this prince cannot be discovered, for the letters at the bottom of this drawing are entirely obliterated; but most likely he gave some short account, of the important and interesting scene which he has delineated. A full account, however, is here subjoined, as taken from Speed's Chronicle.

"But in the matter of Scotland, the king, not to seem altogether to neglect the court of Rome, addressed thither the earle of Lincolne, and the lord Hugh de Spencer, with manifold complaints against the Scots, and justification of his owne proceedings: howbeit, at the pope's request, hee granted them truce from Hollonmass to Whitsuntide.

"The justice of the English armes againste the Scots, being now againe directly impunged by the papall letters, comprehending sundry arguments on the behalfe of that nation, king Edward, in a parliament at Lincolne, published their contents, and, by consent of the whole representative body of the realme, returned a copious defence of his whole proceedings, with protestation, first, that he did not exhibite any thing as in forme of judgment, or tryall of his cause, but for satisfaction of his holy father-hood's conscience, and not otherwise. But whereas the pope had required the king to stand to his decision for matter of claim, he writes that thereunto he would make an answere, as having left that point to the earles and peeres, of this land: who, with one minde, directly signify, that their king was not to answere in judgment for any rites of the crowne of England before any tribunall under heaven, and that (by sending deputies or attourneyes to such an end) he should not make the said truth doubtfull, because it manifestly tended to the disinherison of the said crowne, whiche they, with the helpe of God, would resolutely, and with all their force, maintain against all men.—That the resolution

of these worthy pillars thus in case of their countries, crowne, and dignities, may be imitated in their following posterities, and celebrated in our everlasting remembrances, we (says my author) hold it here fit to record their names, subscribed in their answres unto pope Boniface, dated at Lincolne, in the yeare of our Redemption 1301, and 29 of king Edward the Firste."

After follows the list of 100 peers of the realm, who subscribed their names to the support of the authority of their prince.—Speed then goes on,

"Pope Boniface thus seeing the resolutions of these lords, and having enough to doe againste the French, proceeded no further in these businesses, but let fall his action, and left the Scots to defend themselves as they could."

This is the last illumination in the French MS. so often quoted, and it is coloured like the former, which is taken from the same book.

PLATE XIV.[1]

EDWARD THE SECOND.

This plate represents king Edward giving a commission to Thomas of Brotherton, appointing him marshal of England.—Over it is written :[2]

Literæ R. Edwardi, constituentes Thomam de Brotherton, Comitem Nottingham, Marescallum Anglie.

"Letters of King Edward, constituting Thomas of Brotherton, earl of Nottingham, marshal of England."

Edward the Second was a very unfortunate prince. His connections were such as were not only very improper for a king, but extremely disagreeable to his subjects in general, and in the end proved his ruin; for having provoked the peers to such a degree, they universally rose against him, and deprived him of his crown first, and afterwards of his life, and that in a cruel manner. It is true, his death was caused chiefly by the machinations of Isabell his wife, Roger Mortimer earl of March, and the bishop of Hereford.

"The queen (says Stowe) taking it grievously that her husband's life (which she deadly hated) was prolonged, made her complaint to her schoolmaster, Adam de Orleton, feigning that she had certaine dreams, the interpretation whereof she misliked; which, if they were true, she feared, lest if her husband be at any time restored to his old dignity, that hee would burne her for a traytor,

[1] This illumination is in a MS. in the Cotton library, and marked Nero, D. 6.

[2] [I could find no such writing *over it*, or in any part of the MS. but *in the catalogue* it is described as "Literae R. *Ricardi* II. constituentes Tho. de Brotherton Com. Nottingham, Marescallum Anglie. Ao. 1386," and the first line of the grant commences with "Ricardus Dei Gratia Rex, &c." the initial letter in which the figures are drawn, being the R of "Ricardus," as a glance at the engraving will help to shew. The grant is to Thomas Earl of Nottingham, which at that time must have been Thomas de Mowbray, yet underneath is written, "Ces sont les usages de Thomas de Brotherton fils du Roi claimant l'office Mareschalsie," and dated "the 14th day of January, in the ninth of our reign," and this again is followed by the ordinances made by Thomas of Woodstock, Duke of Gloucester, and Thomas de Mowbray, Earl of Nottingham, Marshal of England. The illumination is at all events of the time of Richard II. and the arms of the jupon of the Earl are gules, a lion rampant argent, the bearing of the Mowbrays. The arms of Thomas de Brotherton were gules, three lions passant guardant, or, a label of three points argent. Vide his seal in Sandford, p. 121.—Ed.]

or condemne her to perpetuall bondage.—In like sort the bishop, being guilty in his own conscience, stood in like feare.—The like feare also stroke the hearts of other for the same offence: wherefore it seemed good to many of great dignity and bloud, as well spiritual as temporall, both men and women, that all such feare should be taken away, desireing his death; whereupon there were letters colourably written to the keepers of Edward, greatly blaming them, for looking so slenderly to the king, suffering him to have such liberty, and nourishing him too delicately—moreover, there is a privy motion made unto them, but yet in such sort, as it might seem half done, that the death of Edward would not be misliking to them, whether it were naturell or violent.—And in this point, the great deceit of sophisters stood in force, set downe by the bishop, who wrote thus:

Edvardum occidere nolite timere, bonum est.

Which sophistical saying is to be resolved into two propositions, whereof the first, consisting of three words, to wit, "Edvardum occidere nolite," "doe not kill king Edward," and the second of other three, that is, "timere bonum est," "to feare is a good thing," doe seem subtilly to diswade from murthering the king; but the receivers of these letters, not ignorant of the writing, changed the meaning thereof to this sence, "Edvardum occidere nolite timere," "to kill king Edward do not feare," and afterwards these words, "bonum est," "it is good:" so that they, being guilty, turned a good saying into evil.—And so the keepers, when they had received this letter, put the unfortunate king to a cruel death."

Thomas of Brotherton, who is also here represented, was the fifth son of king Edward the First, by Margaret his second wife. He was born June the first, A. D. 1300. He was earl of Norfolk (says Speed) and earl marshal of England; which earldoms the last earl, Roger Bigod, having no issue at his death, left to the disposition of the king.

This curious painting is drawn from the initial letter of the grant, and is richly embossed with gold, and elegantly coloured. The king sits on a light red throne, dressed in a blue robe lined with ermine, his arms and his hose are red, and his shoes are a darkish brown.[1] The armour of Thomas of Brotherton is a light blue,[2] except the body, which is painted red,[3] and the lion argent, and the joints of the armour at the elbows and knees, which are gold. The back ground is a deep sea green; the letter is white, shaded with red, enclosed in a gold square.

[1] [They are fretted with gold.—Ed.]

[2] [Coloured to imitate steel.—Ed.]

[3] [He wears the jupon emblazoned with the arms of the Mowbrays, gules, a lion rampant argent, over which is the military belt as first worn in the reign of Edward III. In his hand he bears the Marshal's baton, gilt, with the ends enamelled black.—Ed.]

F. Strutt fec.

PLATE XV.

EDWARD THE THIRD, AND PRINCE EDWARD.

We have here exhibited the portraits of two of the most famous personages that our whole annals can boast of. To these noble heroes we owe the conquest of France, the monarch of which kingdom was taken prisoner, at Poictiers, by the prowess of Prince Edward (for his martial deeds sirnamed the Black Prince) and brought in triumph through the streets of London.—An Englishman must view this ancient delineation with the greatest pleasure, especially when he recollects how much honour and consequence they gave to their native realm.

King Edward is represented giving to his son, the Black Prince, the conquered provinces of France.—Over the grant is written,

Donatio principatus Acquitaniæ, Franciæ, per R. Edwardum, Edwardo Principi Walliæ, filio suo.

"The donation of the principality of Aquitaine, in France, by king Edward, to Edward prince of Wales, his son."

The illuminator has very properly drawn these great men in their armour, the bodies of which[1] are adorned with the royal arms of England, quartered with those of France; which bearing was first adopted by this noble king.—Of king Edward we have another portrait in the course of the work, and the likeness of the face in both, may prove their being real portraits. It is also necessary to give some proof that the picture of the Black Prince is equally authentic.

This picture, like the foregoing, No. XIV. is drawn in the initial letter of the original grant, and is finished with great care and labour.—In another MS. (viz. Domitianus, A. XVII. which is also in the Cottonian library) is a curious missal, formerly belonging to king Richard the Second (who was the son of Edward the Black Prince) and was his own mass-book, used by him: it is said to have been wrote for, and presented to him in his infancy: it is most elegantly written, and beautifully illuminated, and contains several paintings very highly finished, in

[1] [The jupons over the armour, and girded by the splendid military belt of that day.—Ed.]

of one which is a portrait of his father, presenting him (on his knees) to Our Saviour and the blessed Virgin. The face, the character, and the manner of the hair of prince Edward, are precisely the same as in the illumination I have given, which shews they were either done from the life, or from some picture of him then extant.—I did not engrave the other painting of the Black Prince, because, as the subject seems to be entirely allegorical, I might be, therefore, thought to break in on my proposed historical series; and it was the less necessary, as the illumination which I have copied is equally as well executed.

The colours of the above illumination are as follows: The king sits on a throne of marble, ornamented with a frame of gold; the armour of both the king and prince is silver, done over with a kind of laquer, except the joints at the knees and elbows, which are gold; the arms of England are painted on the bodies of their armour[1] in the proper colours; the letter is white, shaded with blue and red, on an entire back ground of gold.[2]

[1] [See note over leaf.—Ed.]

[2] The original of this plate is to be found in Nero, D. VI. a MS. in the Cotton Library.

PLATE XVI.

JOHN OF GAUNT, DUKE OF LANCASTER.

JOHN of Gaunt was the fourth son of Edward the Third: he was born at Gaunt, (Gand or Ghent) a chief town of Flanders, A.D. 1340. In his childhood he was created earl of Richmond, which title was afterwards recalled in, and bestowed upon John duke of Britanny. He first married Blanch, daughter and sole heir of Henry duke of Lancaster (son of Edmund sirnamed CROUCH BACK) in whose right he was first earl, and after duke of the same. By this lady he had issue Henry earl of Derby, after duke of Hereford, and lastly, king of England. Besides the dukedom of Lancaster, John of Gaunt was earl of Leicester, Derby and Lincoln, and high steward of England.—This prince is here delineated in the habit of high steward of England, examining the right, and granting the commissions of the offices claimed by the nobility at the coronation of Richard the Second.

This coronation was extremely grand and magnificent. Speed has copied an account of all the different claims then made, from the very MS. that contains the original of the present plate. I have given the following extract from that author, which includes as much of it as is necessary to explain the (above mentioned) illumination:

"John, the king's eldest uncle, under the stile of John king of Castile and Leon, and duke of Lancaster, by humble petition to the king, claimed to be now steward of England in right of his earldome of Leicester; and as he was duke of Lancaster, to beare the king's chiefe sword, called curtana; and, as earle of Lincolne, to cut and carve at the royall table before the king. His petitions being found just, were confirmed to him, and to his assignees, the two earles of Derby and Stafford, the first to beare the sword, while the duke should be busied about other offices as steward, and the other to cut and carve. The duke then, in great estate, held this the king's high court of stewardship, in the Whitehall of the king's pallace at Westminster, neere to the chappell of the saide palace, upon the Thursday before the coronation, which was also upon a

Thursday. There Thomas of Woodstocke, the king's uncle, was admitted to exercise the office of constable of England, in right of his wife, one of the daughters and heires of Humfrey de Bohun, late earle of Hereford, and constable of England. Henry de Piercie[1] was, by the king's consent and writ, authorised to exercise the place of marshall of England for that time, saving to every one their right; for that, by reason of the time's shortnesse, the clame which Margaret daughter and heire to Thomas of Brotherton, late earle of Norfolke, and marshall of England, laid thereunto could not be discussed."—With various other claims of less consequence, made at the same time; for which the reader is referred to Speed himself.

It is highly probably that the figure kneeling is Thomas of Woodstock, high constable of England. This Thomas was the seventh and youngest son of Edward the Third, and Brother to John of Gaunt.

John of Gaunt is dressed in dark blue and white;[2] the figure kneeling is in dark blue and red; the seat a kind of pink, and the back ground red; the letter half blue, and half red, worked on with white, and blue corners, with a gold edge round the whole.[3]

[1] Or de Percy (so the name was originally written). PERCY is a town in Lower Normandy, where this great family had their place of residence before the Conquest.

[2] [The colours of the House of Lancaster. Party coloured dresses were much worn at this period, and are expressly inveighed against by Chaucer in "The Parson's Tale." Blue and red, in which colours the kneeling figure is arrayed, were then as now the royal colours of England, and might be those peculiar to Thomas of Woodstock. The personal livery as it was called of Richard II. was white and red, and that of the house of York, murrey (or purple) and blue.—ED.]

[3] This is in Nero, D. VI.

THE two succeeding plates are taken from illuminations in a large MS. at Westminster Abbey. The following is a concise account of the book itself:[1]

"The book commonly called Liber Regalis, is a large and curious missal, which, by the arms emblazoned in it, seems to have been procured, and presented to the church of Westminster, by Nicholas Lytlington, who was abbot there from 1362 to 1386.

"Besides the usual calendar, rubric, and offices of those times, it contains an exact ordinal of the service and ceremonies then used at the coronation of the kings and queens-consort; together with the chants and anthems performed on the occasion. And the illumination prefixed to this ceremonial, bearing a near resemblance to the portrait of Richard the Second, in the choir of Westminster, renders it highly probable that this curious book was provided for the direction of the prelates and nobles who assisted at that prince's coronation, July the 16th, 1377, and thence acquired the name of Liber Regalis.

"Note, in the catalogue of the Harleian MSS. No. 310-xiv. some particulars, touching the coronation of the kings and queens, are said to have been collected out of a book called Liber Regalis,[2] in the treasury of the church of Westminster; probably by Sir Simon D'Ewes, who made a large collection of MSS. relating to English History.

[1] [The book here described is *not* Liber Regalis, and I am at a loss to discover by whom Mr. Strutt had been misled in this instance. Liber Regalis, is a thin small folio, containing only the ceremonials of the coronations of the Kings and Queens of England, and the directions for embalming the body of the deceased Sovereign. It is illustrated by four very carefully executed miniatures, the first, representing the coronation of a King. The second, that of a Queen-Consort, in presence of the King already crowned and enthroned. The third, the coronation of a Queen Regnant, and the fourth, the body or effigy of a King in his robes of state. This MS. which it is evident to me, Mr. Strutt never saw, is the only one, as I am assured by the Rev. H. Milman, on the authority of the Very Rev. the Dean of Westminster, that is, or has been commonly called "Liber Regalis." It was presented to the Abbey by Richard II. and was repaired and newly bound in 1806. The book described by Mr. Strutt's informant is known as Abbot Lytlington's missal. It has been recently rebound in two large volumes, and is, indeed, a most splendid MS. The two plates XVII and XVIII of this work, and some figures in Mr. Strutt's other work, entitled "A complete View of the Dress and Habits, &c." have been taken from this magnificent missal, and not from Liber Regalis; both which MSS. by the kind permission of the Dean and Mr. Milman, I had the pleasure of minutely inspecting. The illuminations in one have no resemblance to those in the other, beyond that of being representations of similar ceremonies.—ED.]

[2] [This may be the case, Abbot Lytlington's missal contains a transcript of a portion of Liber Regalis: but "the particulars," in the Harleian MS. may have been copied from the original.—ED.]

"It is likewise supposed that a copy of the above-mentioned ceremonial was taken from it while lord keeper Williams was dean of Westminster, which may still be in private hands."

PLATE XVII.

THE CORONATION OF RICHARD THE SECOND.

THIS prince, at the death of his grandfather, king Edward (which happened in the month of June, 1377) was but eleven years of age, and on the 16th of July, in the same year, was solemnly crowned king of England by Simon Sudbury, archbishop of Canterbury, assisted by abbot Lytlington. The earl of Derby (afterwards king Henry IV.) bears the curtana.—See page 31.

"At this coronation (says Speed) Thomas of Woodstocke, youngest son of deceased king Edward, was created earle of Buckingham, Thomas Mowbray earle of Nottingham, Guychard d'Angolem earl of Huntingdon, and Henry de Piercy earle of Northumberland.—Thus (adds he) the bountie of the young monarch imparted large rays of his imperiall splendour to these eminent persons of his kingdome: howsoever, these and like honours have not in our common wealth eyther alwayes beene fortunate to the receivers, or without repentance to the donors."

The king's robe is gold, his close garment pink and gold flowers; the throne is a reddish brown; the bishop at the right hand is in white, and a blue robe with gold flowers; the abbot at the left is also in white, a gold robe with white spots: the earl of Derby is habited in blue, with white hose and dark shoes; the attendant behind is in white; the cross, crosier, mitres and other ornaments, as well as the back ground, are gold; the lighter colour of the frame red, the dark part blue.

PLATE XVIII.

THE CORONATION OF HIS QUEEN, ANNE OF BOHEMIA.

Take the following account of the same from Holinshed:

"News came (says that author) that the lady Anne, sister to the emperoure Wenslaus, and fyanced wife to the kyng of England, was come to Caleis; wherupon the parliamente was prorogued till after Christmas, that in the mean time marriage myght be solemised, which was appointed after the Epiphanye: and forthwith great preparation was made to receyve the bryde, that she myght be conveyed with all honour unto the kyng's presence.

"Such as shoulde receyve hir at Dover, repayred thither, where, at hir landing, a marvellous and right straunge wonder happened; for shee was no sooner out of hir shippe, and got to lande in safety with all hir companye, but that forthwith the water was so troubled and shaken, as the like thing had not in any man's remembrance ever bin hearde of: so that the shippe in which the appoynted queene came over, was terribly rent into pieces, and the residue so beaten one agaynste another, that they were scattered heere and there, after a wonderfull manner. Before hir comyng to the citye of London, shee was met on Blackheath, by the mair and citizens of London, in most honourable wise, and so with greate triumph convey'd to Westminster, where at the time appoynted, all the nobilitie of the realme being assembled, shee was joyned in marriage to the king, and crowned queene, by the archebyshop of Caunterbury, with all the glory and honour that might be devised.

"There were also holden, for the more honour of the same marriage, solemne justes for certayne dayes together, in which, as well the Englishmen as the new queene's countrymen, shewed proofe of their manhoode and valiancie, whereby prayse and commendation of knightly prowes was atchieved, not withoute domage of both the parties."

The queen's garment is blue; the robe gold, lined with ermine; the throne silver varnished: both the bishops are in white, edged with gold; their robes are pink with red flowers, edged with gold; the mitres, crosses and borders are gold: the attendants are in white; the back ground is blue, and the frame gold.

This plate is from the same MS. with the foregoing.

F. Strutt fecit.

PLATE XIX.[1]

KING RICHARD THE SECOND.

THIS prince is here represented as seated on his throne, surrounded by the different officers of the court, and receiving a book from a monk, intituled

Un poure et simple epistre d'un vieil solitaire de Celestins de Paris, adressant a tres excellent, et tres puissant, tres debonnaire, catholique, et tres devost prince Richart, par la grace de Dieu, Roy d'Angleterre, etc.—pour aucune confirmacion tele que de la vraye paix et amour fraternelle du dit Roy d'Angleterre, et du Charles, par la grace de Dieu, Roy de France.

In English thus:

"A poor and simple epistle of an old solitary of the Celestins of Paris, addressed to the very excellent, and very powerful, very gracious, catholic, and very devout prince Richard, by the grace of God, king of England, etc.—for no other purpose than the confirmation of the true peace and fraternal love of the said king of England and of Charles, by the grace of God, king of France."

I could not get any further intelligence concerning the author of this MS. but it is fairly written, and the picture is well finished.

This illumination is very curious, on account of the extraordinary length of the shoes, then worn at court. That they might not be troublesome to the wearer when he walked abroad, they were fastened up by means of a small chain to the knee.[2]

[1] This illumination is in a MS. in the Royal library at the British Museum, and marked 20. B. 6.

[2] [The authority for the assertion of such a fashion's existence in the reign of Richard II. is an anonymous work cited by Camden. It is singular however that no instance of it should be met with in any of the numerous illuminations of the time, or in those of Edward the Fourth's reign; if, as Stowe says, the chains were worn then. Major Hamilton Smith, in his Ancient Costume of England, tells us that a portrait of James I. of Scotland, who reigned from 1424 to 1437, exists at Kielberg, near Tubigen in Suabia, exhibiting this extraordinary fashion, and till lately, the engraving before us was presumed to bear upon the subject, as there appears something like a chain attached to the knee of one of the long-toed courtiers. On inspecting the original illumination closely, however, it becomes evident that it is the garter worn round the left leg, as usual, the well known mode of buckling it with the end dependant, having given the appearance of the "enormity" complained of, and the defective manner in which it has been engraved increasing the resemblance. In Major Smith's work, it is represented as a metal chain falling from a cross, and ending with a crescent.—

This truly ridiculous fashion continued a long time in vogue. In the reign of Edward the Fourth (says Stowe) it prevailed universally, so that those whose finances would not allow them chains of gold and silver, had silken strings stretch'd from the knee to the long point of the shoe. This enormity was at last taken into consideration of the parliament, and in the third year of Edward the Fourth it was enacted, that no men should wear shoes, or boots, with pikes exceeding two inches in length. But this regulation was not quite effectual, for in the fifth year of the same prince we find it was proclaimed throughout the kingdom, that no man, of any degree whatsoever, should wear any shoes or boots whose points exceeded two inches, upon pain of cursing by the clergy, besides the forfeiture of twenty shillings. After this last act, we hear no more of them.

The king's robe is blue, lined with ermine; the throne is of a light stone colour, with the arms of England proper. The monk is dressed in a dark pink;[1] his book is gold, the flag white with a red cross, and the lamb gold. The figure behind the monk is dressed in a light blue. The nobleman at the right hand of the picture is in red and gold, the dark leg blue,[2] the other white. The next figure has on a light pink robe, lined with white; his legs are red. The monk behind the throne is in blue, and the other figure is in a light flesh-coloured[3] robe: the pavement is a light red, and the back ground blue and gold.

[1] [Or rather pinkish grey.—Ed.]

[2] [With the garter round it.—Ed.]

[3] [Green.—Ed.]

I. Strutt fecit.

THIRTEEN of the following illuminations are taken from a curious MS. on vellum,[1] containing the history of the latter part of the reign of (that unfortunate monarch) king Richard the Second, beginning, April the 25th, 1399, and ending upon the delivering up of Isabel, the young queen of England, widow of Richard the Second, to the commissioners of her father, Charles the Sixth, king of France.

This book was written by Francis de la Marque,[2] a French gentleman who was in the suite of the king during his troubles, and was formerly in the library of the Count de Maine.

As the following explanations of these pictures are but short, I refer the curious reader to Stowe, in whose Chronicle he will find this latter part of the life and reign of Richard (beginning with his going to Ireland) word for word taken from this author: it appears also that Holinshed made use of him; but neither of them make the least mention of him.

The Rev. Dr. Percy, in a MS. Note which he has prefixed to the original book, speaks of the illuminations in the following manner:

"The several illuminations contained in this book are extremely curious and valuable, not only for the exact display of the dresses, etc. of the time, but for the finished portraits of so many eminent characters as are preserved in them."

PLATE XX.

THE author paying his respects to a Gascoigne knight (undoubtedly the same whom Holinshed and Stowe name Janico D'Artois[3]) who, he tells us, requested

[1] This MS. is in the Harleian library at the British Museum, and marked 1319.

[2] [This is an egregious blunder, which has been corrected by the Rev. W. Webb, in his admirable description of this most interesting MS. in the 20th Vol. of the Archæologia. The words of the original are "un gentilhomme Francois de Marque," that is a "French gentleman of mark or note," and the name of the author is now known to have been Jehan or John Creton. Vide Archæologia, Vol. 28, p. 77.—ED.]

[3] [By no means "undoubtedly." Indeed the way in which mention is made of Janico by the author in the course of his history, proves almost to a certainty that Janico and the Gascon *Knight*, Creton's friend and fellow traveller, were two distinct personages. Jenico D'Artois was an Esquire, and not a Knight. He is so distinguished by Creton himself and by Mr. Webb in his notes to the Metrical History, who has quoted several documents in which Jenico's name appears. Another mistake of Mr. Strutt's, has been pointed out by Mr. Webb, namely, the appropriating to Richard II. an accomplishment belonging to the Earl of Salisbury (Vide page 64 of this volume.) It is the Earl and not the King of whose genius for poetry Creton is speaking. Bishop Percy fell into the same error and probably helped to mislead Strutt.—ED.]

him to go with him to England: he accordingly went with him from Paris to London, and thence set out for Ireland to attend king Richard the Second, who was newly gone over to subdue Mac Murrough, the great Irish rebel.

The author himself relates the matter as follows:

Cinq jours devant le premier jour de May,
Que chascun doit laiser ducil et esmay,
Un chevalier que de bon cuer amay,
Moult doulcement,
Me dit, amy, Je vous pri cherement,
Qu'en Albion vueilliez joyeusement
Avecques moy venir prochainnement,
Y vueil aller?
Je respondi; monseigneur, commander
Povez sur moy;—Je sui prest d'encliner
Ma voulente a votre bon penser,
Nen doubtez ja.
Le chevalier cent foiz me mercia,
Disant, frere certes il convendra
Bein brief partir,—car haster nous fauldra
Soiez certains.
Ce fu en lan mil, quartre cens, un mains
Que de Paris,—chascun de joie plains,
Nous partismes, chevauchant soirs et mains
Sans ataygier.
Jusqua Londres la nous convint logier
Un Mercredi, a l'heure de mangier;
La povoit on veior maint chevalier
Faire depart
De la Ville, car le bon Roy Richart
Etoit partiz, etc.

Which may be thus translated:

"Five days before the first day of May, when every one ought to leave off mourning and grief, a knight, with great love towards me,[1] said softly thus, "Friend, I earnestly beseech thee, if it please thee, to go joyfully with me directly to Britain."—I answered, "My lord, you may command me; I am ready, doubt not, to incline my will to your desires."—The knight thanked me a hundred times, and said, "Brother, it will be necessary for us to set off directly, for be certain we must be hasty."—It was in the year one thousand four hundred, that one morning[2] we set out joyfully from Paris, riding day and night, without delay, till we came to London, where we arrived on a Wednesday at the hour of dinner; and there we saw many knights departing from thence, for the good king Richard was already set out."

The showy luxurious habit of the knight deserves attention. When the knights were not cased in armour, they wore a dress that seems to have more than Asiatic softness and effeminacy.—He is habited in red and gold; the dark part of the sleeve is blue, the light part white. The author is in green;[3] the ground proper, and the back ground blue and gold in diamonds.

[1] ["Whom I heartily loved, with a most tender regard."—Webb's trans. Archæologia, Vol. 20. p. 13.—Ed.]

[2] [This is a great blunder, "un mains" signifies, not "one morning," but "save one," which makes the date correct. "It was in the year one thousand four hundred *save one*," i.e. 1399.—Ed.]

[3] [A greenish yellow striped with red, but the colours appear to have faded considerably.—Ed.]

PLATE XXI.

THE KNIGHTING OF HENRY, SON TO THE DUKE OF LANCASTER.

KING Richard being with his forces in Ireland, confers, with great marks of kindness, the order of knighthood on the son of Henry duke of Lancaster and earl of Derby, then in banishment.[1] This son was afterwards king Henry the Fifth.

The author says as follows:

En ce faisant, le roy, qui les liepars[2]
Porte en blason, fist rens de toutes pars
Faire, et tantost pavons et estandars
En hault lever.
Apres fist, il de vray cuer, sans amer,
Le filz au duc de Lanceastre mander,
Qui estoit bel et jeune bacheler,
Et avenant;
Et puis le fist chevalier, en disant,
Mon beau cousin, soiez preu et vaillant
Desoremaiz, car pou avez vaillant
Sans conquerir.
Et pour le plus honnorer et cherir,
En accroissant son bien et son plaisir
Affin telle, qu'il en eust souvenir,
Plus longuement,
En fist d'autres viii. ou dix, etc.

[1] [This remarkable event of Henry's life, remarks Mr. Webb, is not mentioned by any other writer of the time, though they speak of the King having taken him to Ireland to learn the art of war, "ut rem militarem et disceret et primum exerceret."—ED.]

[2] Alluding to the arms of England, which were formerly three leopards. [This is a point much disputed. They are certainly often called leopards by the old writers: but they are also as frequently called lions. Some heralds have tried to solve this enigma by suggesting that the lions passant *regardant* as represented in the English arms, were termed "lions leopardés." The leopard being always represented full-faced, and the lion in profile. This is ingenious but not quite satisfactory.—ED.]

"Whilst this was doing, the king, [Richard] who bears in blazon the leopards, caused a space to be cleared on all sides and pennons and standards to be set on high, in every part of the field; after which, with kind heart, without bitterness, he commanded the son of the duke of Lancaster, who was a fair young bachelor, to be brought before him, and there made him a knight, saying, "My fair cousin, be brave and valiant; for few are valiant without conquering." And that he might confer the greater honour upon him, and fix this pleasure more lastingly in his mind, he [the king] also made eight or ten more knights at the same time.

The king's garment, and the trappings of his horse, are red and gold flowers;[1] all the armour and helmet (in this, and through the whole of these thirteen illuminations) are of a lead[2] colour. Prince Henry's garment is blue, and the figure behind the king is in blue, and the next to him is red; the trees and the ground proper; the back ground red, with gold stripes and flowers; the standard[3] (which is in the arms of England) proper, and the streamer blue and gold flowers.

From the same MS. as the former.

[1] [They are semé of ostrich feathers not flowers. The ostrich feather all gold was one of the badges of the sovereign.—Ed.]

[2] [Intended to represent steel.—Ed.]

[3] [This is not the *standard* properly, but the *banner*. That which Mr. Strutt afterwards calls "the streamer," is the standard and like the king's surcoat and his horse furniture, is emblazoned with golden ostrich feathers, not flowers. We certainly now call a square flag, a standard, but as late as Henry the Eighth's time, we have good proof that the term was only applied to a long tapering and swallow-tailed flag which bore only the *badges* and the *motto* or "word" as it was called, of the knight or sovereign. The *arms* were emblazoned on the banner. See the paper on Standards with descriptions, &c. from MSS. in the Harleian and Lansdowne collections, published in Bentley's Excerpta Historica, 8vo. London, 1833, page 50.—Ed.]

PLATE XXII.

INTERVIEW WITH MAC MURROUGH.

MAC MURROUGH (or, as the French author calls him, Maquemore) is drawn coming forth from between two woods, to meet Thomas Spencer, earl of Gloucester, the king's commander in chief; upon which a conference ensues. The Irish are described as riding without saddle, stirrups, boots, &c.

The author gives the following curious description of the appearance of Maquemore:

Entre deux bois, assez loing de la mer,
Maquemore, la montaigne avaler,
Vy et Dirloiz, que pas ne scay nombrer
Y ot foison.
Un cheval, ot sans sele ne arcon,
Qui lui avoit couste, ce disoit on,
Quatre cens vaches, tant estoit bel et bon;
Car pou d'argent
A ou pais, pour ce communment
Marchandent eulx a bestes, seulement.
En descendant, couroit si asprement
Qua mon advis,
Oncques maiz jour de ma vie ne vis
Courre sitost lievre, cerf ne brebis,
N'autre beste, pour certain le vous dis
Comme il faisoit.
En sa main dextre un darde portoit
Grant et longue, de quoy moult bein gettoit.
Sa semblaunce ainsi comme il estoit
Veez pourtraite.

[Then comes the picture.]

Devant le boiz ————
———— fu la l'assemblee faite
Pres d'un ruissel.

"Between two woods, at a distance from the sea, Maquemore, taking the advantage of the mountains, was with his Irish; the number I cannot justly say. He had a horse [on which he sat] without stirrups[1] or saddle, which cost him, as it was said, four hundred cows it was so valuable; for in that country they have but little money, and merchandize only with beasts, which they exchange. In descending [from the wood towards the king's host] he rode so swiftly, that in all my life I never saw either hare, stag, sheep, or any other beast, able to keep pace with him. In his right hand he carried a great long dart, which he could cast very dexterously. His appearance was as you may here see painted.—[Here comes in the picture.]—Before the wood, the assembly was made near to a little rivulet."

Mac Murrough has a light pink robe over his shoulder; and the figure next to him is in white with a red cap; and the third figure is red, with a white cap.[2] The middlemost figure of the soldiers is in red, and the other two in blue; the ground and trees proper, and the back ground blue and gold.

From the same MS. as Plate XX.

[1] ["Housing or saddle," Webb's trans. *Selle* is "saddle," and *arcon*, "saddle-bow," there is no mention of "stirrups," but neither are stirrups drawn in the illumination. "The native Irish excelled in horsemanship," remarks Mr. Webb, and "Sellis equitando non utuntur" is the testimony of Giraldus.—ED.]

[2] [This illumination is very inaccurately described by Mr. Strutt. Mac Murrough is in a coat of mail over a red tunic. His bascinet (or head-piece) is striped with gold. A pink robe or mantle is over his shoulders with a yellow cucullus or hood with a long tail to it. The figure next to him is similarly armed, but his mantle is yellow and his hood, which he wears in lieu of a head-piece, pink. The third figure wears a blue mantle and a white hood.—ED.]

PLATE XXIII.

THE ARCHBISHOP OF CANTERBURY PREACHING TO THE PEOPLE.

WHILE king Richard is in Ireland, he receives intelligence that Thomas Arundel, archbishop of Canterbury, had publicly preached of the great wrongs done to Henry duke of Lancaster, and had produced a bull from Rome, promising Paradise to all that would aid him against his enemies.

The author speaks as follows:

Et comment quant il arriva premier
En son pais, il fist aux gens preschier
L'arcevesque de Cantorbre fier
Disant, ainsi,
Mes bonnes gens, entendez tous ici;
Uous savez bien comment le Roy banny[1]
A grant tort votre seigneur Henry,
Et sans raison.
Et pource jay sait impetracion
Au saint Pere, qui est nostre patron,
Que trestous ceulx auront remission
De leurs pechiez,
De quoy oncques ilz furent entachiez,
De puis l'eure qui'ilz furent baptisiez,
Qui lui aideront tous certains en soiez
Celle journee.
Et vesenci la bulle seellee,
Que la Pappe de Rome la louee
Ma envoie, et pour vous tous donnee,
Mes bons amis, &c.

Which may be thus translated:

[1] [Banished. Mr. Strutt printed *Henry* for *banny*, and thought it a mistake of the author's, and that he had confounded the names of Henry and Richard.—ED.]

"And how, when he [duke Henry] first arrived in this country, he caused the archbishop of Canterbury to preach to the people, saying, "My good friends, all of you who are here have heard how the king wrongfully banished[1] your lord Henry, and that without any reason. For this cause I have prayed to saint Peter, who is our patron, that all those who shall aid the duke shall have speedy pardon and remission of all their sins, which they may have committed from the hour of their baptism to the present time. And here behold the sealed bull which the Pope of Rome hath sent to me, my good friends, to confirm the same to you all."

The archbishop's robe is red and gold, his mitre white and gold; the figure holding the cross is in a lead colour: the first of the five sitting front figures is in a light pink; the next blue,[2] and his legs white; the next in purple,[3] the next in red,[4] and the last in green:[5] the other figures are red and blue, the pulpit a light green,[6] the cloth blue and gold, the seal to the bull red, the back ground blue and gold.

This is from the same MS. with Plate XX.

[1] [See the last note. I have corrected the translation also.—Ed.]

[2] [He wears a *rayed* or striped gown of blue and red, his hood is red striped with white.—Ed.]

[3] [Grey, with a hood striped white and red.—Ed.]

[4] [With pink rayed hood.—Ed.]

[5] [Rayed across with red, and a blue hood striped also with red.—Ed.]

[6] [Pink and light yellow, with an embroidered cloth of blue and gold hanging over the front.—Ed.]

PLATE XXIV.

KING RICHARD WITH HIS FRIENDS AT CONWAY.

KING Richard having landed at Milford Haven, is here drawn as consulting with friends at Conway castle. He seems to wear a priest's black cowl, probably by way of disguise. The person (in blue) speaking to the king, is John Montacute, earl of Salisbury; the bishop (above him) in a cowl, seems to be Merks, bishop of Carlisle. In a separate compartment to the right, are John Holland, duke of Exeter, the king's half-brother, and Thomas Holland, duke of Surrey, son to the king's other half-brother, Thomas Holland, earl of Kent, deceased.—The French author thus describes the scene which he has here depicted:

A l'assambler du Roy contour,
En lieu de joie, y'ot moult grant doulour,
Pleurs plains supirs n'y firent pas sejour,
Gemirs ne dueil;
Certes cestoit grant pitie a voir dueil
Leur contenance et leur mortel acueil,
La conte avoit la face de son mueil
Descoulouree,
Au Roy conta sa dure destinee,
Et comment fait avoit son assemblee,
Quant descendu fu de la mer sallee
En Engleterre.

Something like this in English:

"The assembly round about the king, instead of being joyous, were full of grief, so that there was nothing but the mournful appearance of tears, complainings, sighs, and groans; it was a very piteous sight to see the anxiety and grief which was upon their countenances. The earl [of Salisbury] appeared at best but disconsolate,[1] and to the king recounted his cruel destiny, and how he had gathered his host, when he landed from the salt sea into England, &c."

The king is habited in a red robe and black cowl; Salisbury is in blue and

[1] ["The earl's face was pale with watching." Webb's trans.—ED.]

gold; the bishop behind the king is in a sky blue cowl and dark pink robe; the figure at the king's right hand is in light pink and gold, and the other above him in red, with a blue cap. The figures in the other compartment are, the one in a dark blue and gold, and the other in a light red. The buildings of a stone colour, except the roofs, which are red; the back ground blue and gold.

From the same MS. as Plate XX.

PLATE XXV.

THE EMBASSY OF KING RICHARD SENT TO THE DUKE OF LANCASTER.

The King sends the duke of Exeter and the duke of Surrey to the duke of Lancaster at Chester, to confer with him, and come to an agreement to terminate their difference. He keeps only sixteen persons with him at Conway.

The author writes thus:

Pour envoier devers le duc Henri,
Or advint il que par eulx fu choisi
Le duc Dexcestre, car on eust failli
La a trouvez;
Homme qui sceust si sagement parler,
Ne un grant fait prononcier et conter.
Avecques lui fist le bon Roy aler
Son beau cousin,
Qui estoit duc de Soudray. Le matin
Partirent, eulx du Roy le quel de fin
Cuer leur pria de abregier le chemin
Et de bein faire,
Et que tresbein lui comptent tout l'affaire
Que cy devant avez oy retraire;
Affin telle que de lui puissent traire
Accort ou paix.

Thus in English:[1]

[1] [Mr. Strutt's translation of this portion of the poem is so very inaccurate, that I subjoin the whole parallel passage from the Rev. Mr. Webb's translation. "Now it came to pass that the duke of Exeter was chosen by them: for they could not there have found a man who knew how to speak so wisely, or set forth and relate a great matter. The good king caused his fair cousin, the duke of Surrey to go with him. They left the king in the morning, who heartily besought them to shorten their journey, and act well, and to set before him all the matter you have already heard, to the end that they might draw from him agreement or peace."—Arch. Vol. 20, p. 109.—Ed.]

"The duke of Exeter was chosen [by the King] to be sent to the duke Henry; for amongst all his company there was none that could speak more sensible, or set an important affair in a juster light. With him the king also sent his cousin, the duke of Surrey. They set forth in the morning, and the King earnestly besought them to be speedy in their journey, and execute their commission with all the care and dispatch that they could; for he should be very anxious to know whether peace or war was intended towards him."

The chief figure is in blue and gold, with a red cap and black boots, and the trappings of his horse are red; the other is in red and gold, and a blue cap, and black trappings; the horses are of an amber-coloured brown. The principal figure of the attendants is in green (this is the author) and the two on either side of him in blue, with brown caps; and the light figure is in white, and a red cap. Ground proper, and back ground blue and gold.[1]

From the same MS. as Plate XX.

[1] [This description is nearly all wrong. The chief figure is in blue and gold, with a *yellow hood* and black boots; his horse is *white*, and the trappings red. The other duke is in red and gold, with a blue *hood*; his horse is brown, with black trappings. The author is in a *greenish yellow dress striped with red*, as he is pourtrayed throughout, and wears a *black hat with a white feather* in it. The figure on his right is in *blue striped athwart with red and white*, and wears a *black hat with a yellow feather*. The figure behind the author is in plain blue with a *crimson cowl*, and the light figure is in white with *a scarlet cowl*.—Ed.]

PLATE XXVI.

THE INTERVIEW WITH DUKE HENRY.

The dukes of Exeter and of Surrey are introduced to the duke of Lancaster, who is in black, being in mourning (I suppose) for the death of John of Gaunt, his father. Henry duke of Lancaster only detains the duke of Exeter, who had married his sister, but imprisons the duke of Surrey.

The original runs thus:

Au duc Henry furent menez le pas
Droit ou chastel, qui fu fait acompas,
Au ceur en ot grant joie et grant soulas
Quant il les vit ;
Tres bonne chere par semblance leur fist !
Et puis apres au duc Dexcestre dit,
Or ca beau frere, sans plus de contre dit
De vos nouvelles,
Je vous supplie, que vous me diez qu'elles,
Ils sont—beau frere y ne sont pas trop belles,
Pour monseigneur, ains sont laides et felles,
Donc moult doulant.
Sui et marry et lors lui va comptant
Tressagement tout ce qu'cy devant,
Avez oy quant ilz furent partant,
D'avec le Roy, etc.———

Le duc Henry les fist en deux partir,
Avec lui fist son beau frere tenir,
La duc Dexcestre ;
Et le bon duc de Soudray fist il mettre,
Et enfermer ens ou chastel de Cestre,
Qu'il y'a maint belle fenestre,
Et maint hault mur.

In English :

"And they directed their steps to the castle [1] where duke Henry was, who rejoiced extremely when he saw them, and caused them to be feasted with great pretended amity. This done, he said to the duke of Exeter, "I beseech thee, fair brother, without the least restraint, to tell me what news you bring." —[He answered] "It is what will not be very pleasing to my lord, but, on the contrary, very distasteful and unhappy."—Then he entered upon his discourse in a most prudent manner, relating the reasons for which he left the King," etc.

[And this he did in so plain and open a manner, and was seconded by Surrey so, that Henry was very angry, and proceeded to violence.]

"The duke Henry ordered them to be parted, and his half-brother, the duke of Exeter, he caused to be kept with him; but the good duke of Surrey was shut up closely in the castle of Chester," etc.

Lancaster is in black; the two dukes as before; the soldier by Lancaster is in a light pink, with gold flowers; the buildings as before, except the roofs, which are blue; the back ground red, striped with gold.

From the same MS. with Plate XX.

[1] ["Which was built in a regular manner." "Qui fu fait a compas." This remark is omitted by Mr. Strutt in his translation.—Ed.]

PLATE XXVII.

INTERVIEW BETWEEN THE EARL OF NORTHUMBERLAND AND KING RICHARD.

THE earl of Northumberland (Henry Percy, first earl) comes from duke Henry to persuade the King to go with him, and delivers his message on his knees. The person by the king is the earl of Salisbury. Northumberland plainly tells the King of the errors of his government, and promises him that the differences between him and the duke of Lancaster shall be determined by parliament: this he offers to confirm by oath.

The author says:

Lors le conte monta
En un vaissel et leaue oultre pasla,
Le roy Richart ens en chastel trouva,
Et avec lui
Trouva le conte de Salsebery,
Et lesuesque de Karlille ainsi,
La dist au roy—Sire, le duc Henry
Macy tamis,
Afin qu'acort entre vous deux soit mis,
Et que soiez desoremaiz bons amis,
Si vous plaist, sire, et que ie soie oys,
Je vous diray
Ce qu'il vous mande et riens nen mentiray,
Se vous voulez estre bon juge et vray.
Et trestous ceulx, qui cy vous nommeray,
Faire venir
A certain jour, pour justice acomplir,
A Westmonstre, le parlement ovir,
Que vous ferez entre vous deux tenir,
Par loyaulte;
Et que grant juge soit il restitue

D'engleterre, comme l'avoit este
Le duc son pere, et tout son parente
Plus de cent ans.

In English thus:

"The earl [of Northumberland] passed over the water in a little vessel, and found king Richard in a castle, and with him the earl of Salisbury, and the bishop of Carlisle also. And he said to the King, "Sire, the duke Henry hath sent me, that I should use my endeavour to make an accord between you and him, that henceforth you may be good friends, if it please you to hear me speak what I am commanded without deceit.—If you will be a good and true judge, and speedily cause those to come some certain day to Westminster, whom I shall name to you, that justice may be done between you two there, loyally, in the open parliament; and that the office of great judge [seneschall, or high steward] of England shall be restored to duke Henry, which was held by the duke his father, and his ancestors, more than one hundred years," &c.

Northumberland is in blue and gold; the King and Salisbury as before; the small figure in front is in a light pink, the next in blue, the next in blue and gold, and the last green; the flat roofs red, and the turret tops blue; the back ground blue, flowered with gold.

From the same MS. with Plate XX.

PLATE XXVIII.

THE ACCORD BETWEEN THE EARL OF NORTHUMBERLAND AND KING RICHARD.

THE earl of Northumberland confirms by solemn oath, and by receiving the sacrament, the truth of his preceding engagement, that the differences between the King and the duke of Lancaster shall be determined in parliament: on which the King consents to go with him.

The author writes as follows:

Lors respondi le conte, Mon seigneur,
Faites sacrez le corps nostre seigneur,
Je jureray qu'il n'a point de faveur,
En ce fait cy,
Et que le Duc le tenra tout ensi
Que la mavez oy comter icy.
Chascun deulx la devotement oy
Le messe dire.
Le conte alors, sans plus riens conterdire,
Fist le serement, sur le corps nostre Sire,
Elas! le sanc lui devoit bein desrire,
Car le contraire
Savoit il bein; non obstant volt il faire
Le serement, tel que moez retraire
Pour acomplir son voloir, et par faire
Ce que promis
Avoit au duc, qu'il ot au roy tramis;
Ainsi furent entreulx leur compromis,
L'un pensoit mal, et l'autre encores pis.

Which may be thus translated:

"Then answered the earl [of Northumberland], "My lord, make holy the body of our Lord, and I will swear that I have spoke the truth in this matter, and that the duke [of Lancaster] will perform all which I have declared."—Then both the King and the earl heard the mass most devoutly. The earl

directly after, without the least hesitation, made oath upon the body of our Lord.—Alas! his blood might well run cold, when he knew that the oath was contrary to his intentions, and only taken the better to carry on his design, in order to perform the promise he had made to betray the King into the hands of the duke; for promises had passed between them, one of them thinking evilly, and the other still worse."

The figure behind the king is in blue and gold; the person with his hand lifted up is in red and gold, a blue sleeve, and light lining; the figure without is in pink, and blue legs and feet, and the other discoursing with him, is in blue and gold; the priest is in blue striped with gold; the step green, the cup gold, and the altar blue and gold; the ground proper, and the roof blue; back ground blue and gold. The King himself and Northumberland are habited as before.

PLATE XXIX.

THE KING BETRAYED.

As the King goes towards Chester, he finds a party of soldiers belonging to the earl of Northumberland placed in a valley, the earl (who had gone before) being at their head; who tells the King he had placed these men to guard him to Chester, as the country was all in arms, &c. The King, alarmed, offers to turn back; but the earl dissuades him from a measure which would reflect dishonour upon him, and prevails on him to take some refreshment of bread and wine.

Jusqua la ville que la roche avaler,
A la quelle batoit la haulte mer,
D'autre coste on ne povoit passer,
Pour la rochaille;
Ainsi convint passer vaille que vaille,
Du estre mort tout parmy la bataille
Des gens du conte, qui fu arme de maille
A veue dueil.

——— Ainsi parlant nous convint, approcher
Deulx si comme au trait d'un bon archier,
Lors le conte se vint agenoillier
Trestout a terre,
Disant au roy—Je vous aloie querre,
Mon droit seigneur, ne vous vueille desplere
Car le pays est esmeu pour la guerre
Com vous savez.
Affin que mieulx soiez asseurez.
Lors dist le roy, ie feusse bein allez
Sans tant de gens qui cy mande avez.[1]

[1] [This passage, also, is so miserably translated, that I must again copy the whole version by Mr. Webb. It should begin in the French—"Je vous diray coment le roy venus fu si pres deulx, quil y *avoit trop plus a retrouver* jusqua la ville," &c. I will tell you how that the King had come so near to them, that it was much farther to return to the town than to descend the rock, which was washed by the main sea. We could not get away on the other side owing to the rock; so that, *cost what it might*, (" vaille

"They rode from the town till they came to the rock, which on one side was beat by the high sea, and on the other there was no passage because of the rock itself; so that when we had passed from valley to valley, we saw the people of the earl ranged in battle array, armed in coats of mail.———

———Thus speaking amongst ourselves (says the author) we approached to them at the distance of about a bow-shot, when the earl came, and fell upon his knees on the ground, saying to the King, "My true lord, be not displeased, for the country is up in arms, as you well know, and these men are for your better guard."—When the king said [for he saw that he was betrayed], "I could well have went without so many people to attend upon me as you have here commanded."

The bishop behind the King in a sky-blue cowl; the figure at the King's right hand pink and gold, and a red cap; the first right hand soldier blue and gold, the next red, and him behind in pink; the first soldier on the left a dark lead colour, the next pink, the next blue, and the last red. The rock brown and the ground green, back ground blue and red. The King himself as before; as is Northumberland, all except his armour, which is of an iron colour, as are all the armours.

From the same MS, as Plate XX.

que vaille," which Mr. Strutt translated "from valley to valley"), we were forced either to die, or pass on into the midst of the Earl's people. He (or, they) appeared armed in mail . . . . While thus they discoursed, it came to pass that we drew near to them as it might be the distance of a good bow-shot; when the Earl came and kneeled quite to the ground, saying to the King, "Be not displeased, my rightful Lord, that I should come to seek you for your better security, for the country, as you know, is disturbed by war. Then said the King, "I could very well go without so many people as you have brought here." —Arch. Vol. xx. pp. 146, 148.—Ed.]

PLATE XXX.

INTERVIEW BETWEEN THE DUKE OF LANCASTER AND KING RICHARD.

THE King being come to Flint castle, is respectfully saluted by the duke of Lancaster, and there ensues a short conference. To relate this the more exactly, the author (who was present) has put it into prose. As this historical passage is extremely curious, I have given it in the author's own words, as follow:

Apres entra le duc ou chastel, arme de toutes pieces excepte le bacinet, comme vous povez veoir en ceste ystoire; lors fist on decendre le roy, qui avoit disne ou donion, et venir a l'encontre du duc Henry, le quel de si loing qu'il l'avisa s'enclina assez bas a tere, et en aprouchant l'un de l'autre il s'enclina la seconde foiz, son chapel en sa main. Et lors le roy osta son chapperon, et parla primer, disant en telle maniere:

"Beau cousin de Lancastre, vous soiez le tres bien venu."

Lors respondi le duc Henry, encline asses bas a terre,

"Mon seigneur, je sui venu plustost que vous ne mavez mande; la raison pourquoy je le vous diray.—La commune renommee de votre peuple si est telle, Que vous les aviez, par l'espace de 20 ou 22 ans, tres mauvaisement et tres-rigoreusement gouvernez, et tant qu'ilz n'en sont pas bien content.—Mais sil plaist a notre seigneur, je le vous aideray a gouverner mieulx qu'il na este gouverne le temps passe."

Le roy Richart lui respondi alors.

"Beau cousin de Lancastre, puis qu'il vous plaist il nous plaist bien."

Et sachiez de certain, que ce sont le propres paroles qu'ils dirent eulx deux ensemble, etc.

Literally thus in English:

"After the duke entered the castle, armed at all points except the bacinet [helmet] as you may see in this story. Then they caused the King to come down, who had dined in the Keep, that he might meet the duke Henry, who, as far as he saw the King, bowed very low to the ground, and as he approached, he bowed the second time, with his cap in his hand. Then the King put off his hood, and spake first, saying in this manner:

"Fair cousin of Lancaster, you are very welcome."

Then answered the duke Henry, bowing very low to the ground,

"My lord, I am come sooner than you commanded me; the reason why I will tell you.—The

common fame of your people is this, That you have, for the space of 20 or 22 years, treated them so evilly, and so very rigorously governed them, that they are not well contented.—But if it please my lord, I will aid you to govern them better than they have been governed in time past."

Then the king Richard answered,

" Fair cousin of Lancaster, since it pleases you, it pleases us well."

And know for certain, that these are the very words which were said by those two together."

The earl of Salisbury is at the King's right hand; Merks, bishop of Carlisle, at his left.

The bishop is in a sky blue robe, and pink cowl; the figure next him, at his left, blue and gold; first soldier behind Lancaster, pink, the next, red; the roofs of the houses blue, and the turret red; the back ground is red, with gold flourishes. The King, Lancaster and Salisbury, as before.

This is from the same MS. as Plate XX.

PLATE XXXI.

KING RICHARD CONVEYED TO LONDON.

THE duke of Lancaster leads King Richard into London: they are met by the citizens.—The French author gives the following account of this meeting:

Quant il aproucha a 5 ou 6 mile pres de la ville de Londres, le maire, acompaigne de tres grant quantite de communes, ordonnez et vestus chascun mestier, par soy de divers draps, royez et armez vindrent a l'encontre du duc Henry; a grant quantite d'instrumens et de trompetes, demenant, grant joie et grant consolacion.—Et la portoit on lespee devant le dit maire, comme devant le roy, a l'assembler le saluerent, et le duc Henry apres, au qu'el ilz firent trop plus grant reverence qu'il n'avoient fait au roy, criant en leur language, d'une hault voix et espouventable, "Vive le bon duc de Lancastre!" Et disoit l'un a l'autre, "Que Dieux leur avoit monstre beau miracle, quant il leur avoit envoie le dit duc; et comment il avoit conquis tout le royaume d'Engleterre en moins d'un moys; et que bein devoit estre roy, qui ainsi s'avoit conquerir." Et en leoient et gracioent notre Seigneur moult devotement, disant, "Que cestoit sa voulente et que autrement, ne l'eust il peu avoir fait." Encores, disoient les foles et incredules gens, qu'il conquerroit une des grans parties du mond, et le comparoient desia a Alexandre le Grant. Ainsi disant et monopolant.—Aproucherent de la ville sicomme a deux mile, et la s'arresta tout l'ost d'une partie et d'autre; lors dist le duc Henry, moult hault, aux communes de la dit ville, "Beaux seigneurs, vecy votre roy! regardez que vous en volez faire." Et ils respondirent, a haut voix, "Nous voulons qu'l soit mene a Westmonstre." . . . . assez semblablement fist le duc Henry quant son droit seigneur livra au turbe de Londres, afin telle que s'ils le faisoient mourir, qu'il peust dire, "Je sui innocent de ce fait icy."———

— Ainsi cumenerent les comunes et le turbe de Londres leur roy a Westmonstre, et la duc tourna au tour de la ville.

In English:

"When they approached within 5 or 6 miles of the city of London, the mayor, accompanied with a great number of the common people, all in order, and habited every one according to his trade, with divers flags,[1] came thus far to meet the duke Henry; with them they had many various instruments of music and trumpets, rejoicing exceedingly. And before the said mayor they carried a sword, in like manner as is done before the King. When the assembly were arrived they saluted the King, and after him the duke Henry, to whom they paid a greater reverence than they had done to the King, crying

[1] [It should be "in different garments drawn up in rows and armed." I have corrected the French text in the above passage, which was mis-printed.—ED.]

aloud in their language, in a tumultuous manner, "Long live the good duke of Lancaster!" And then they said one to another, "This is a fair miracle which God hath shewn to them, in sending the aforesaid duke; and how he had conquered all England in less than the space of one month; and that he ought surely to be King, who so well knew how to conquer." And then they thanked our Lord very devoutly, saying, "That it was his will that these things should be so, or else they could not have been done." And again, these foolish and credulous people said, that he had conquered a great part of the world, and compared him with Alexander the Great. In this manner talked they and boasted.—As they came near the city, at the distance of about two miles, all of them made a stop, as well one part as the other; and then duke Henry spake aloud to the common people of the said city, saying, "Good people, behold here your King! see what you will do with him." And they answered with loud voices, "We will have him led to Westminster." . . . And duke Henry thus acted when he delivered his true lord to the common people and mob of London, that if in the end they should put him to death, he might say, "I am innocent of this deed."———

— And so the commons and mob of London conducted their king to Westminster, and the duke turned to the tower of the city."

The principal citizen is in pink,[1] and his hose are green;[2] the figure before him is in green,[3] him behind in red,[4] and the next to him in blue;[5] the first (right hand) soldier is in a deep lead colour, the next in blue, and the third in lead colour;[6] the first of the two that appear above is in pink and gold, and the next red and gold: the ground proper; the roof of the building is red, and the back ground blue and gold.

From the same MS. as Plate XX.

[1] [Rayed with white.—Ed.]
[2] [Yellow.—Ed.]
[3] [Yellow, striped with red.—Ed.]
[4] [Striped with white.—Ed.]
[5] [Striped with red and white.—Ed.]
[6] [Complete steel, without a surcoat.—Ed.]

PLATE XXXII.

KING RICHARD RESIGNS HIS CROWN AND STATE.

This plate is copied from an illumination found in an old transcript of Froissart's chronicle, in the Royal Library, which seems, by the hand, to have been written towards the latter end of the reign of Henry the Sixth.[1] The original is done with good taste (considering the poor state of the art at that time) and is well finished. Great pains appears to have been taken with the faces in particular, which may justly lead one to conclude that they were done from something of authority, though they are not quite so ancient as the point of history they are designed to illustrate.

The present plate before us represents king Richard the Second in his royal robes, resigning the crown and sceptre into the hands of Henry duke of Lancaster, who received them with much pretended diffidence and humility. The persons present at this resignation were, Thomas Arundel, archbishop of Canterbury; Richard Scrope, archbishop of York; John, bishop of Hereford; Henry, earl of Northumberland; Ralph Nevil, earl of Westmoreland; Thomas, lord Berkley; William, abbot of Westminster; John, prior of Canterbury; William Thyrning, Hugh Burnell, Thomas Erpingham, and Thomas Grey, knights; John Markham, justice; Thomas Stow and John Burbage, doctors of civil law; Thomas Ferely and Denis Lopeham, public notaries.

This scene was transacted at the King's lodgings, he being then a prisoner in the Tower of London.—See a full account of the whole ceremony in Holinshed's Chronicle.

This being the end of Lancaster's ambition, the unfortunate Richard was deprived of his dignity, and shortly after of his life. This prince was uncommonly imprudent in his conduct; however, he wanted not flatterers.—The French author, to whom we are indebted for so many of the foregoing plates, is very lavish in his encomiums upon this unhappy man; and, after having described his amiable

[1] [Rather the latter end of the reign of Edward the Fourth.—Ed.]

qualities and accomplishments, he mentions his genius for poetry, which I believe has escaped all other historians. His words are

Et si fais oit balades et chancons,
Rondeaulx et laiz,
Tres bein et bel.—

"And he also made ballads and songs, rondeaus and poems, fairly and well."

The King's robe is a deep blue, and his close coat a deepish pink: Lancaster is in a deep pink:[1] the figure behind him is in blue, with yellow sleeves and cape:[2] that behind is in pink;[3] and the man with a boot is in green, with red sleeves and blue hose; his boot is yellow, and his cap is green: the figure in front is in pink, blue hose and a red[4] cap; and that behind has a blue cap, pink[5] coat and red hose: both the figures with the rolls are in pink,[6] sitting on green benches: the figure in the cowl (next the king) is in purple, and the next is in a dark blue loose coat[7] and purple hose, with a green cap; the other figure (discoursing with him) is in red; and the figure in the door-way has on a pink coat[8] and red hose. The whole of the room, throne, and the step, are green; the sky through the windows blue, and the canopy and hangings to the throne red and gold; the pavement is light and dark red; the crown, sceptre, collars, &c. are gold.

The MS. from which this is taken, is marked 18 E. 2.

[1] [This description is full of errors. Lancaster, to begin with, is in a dull purple or slate colour.—Ed.]

[2] [They are gilt to imitate cloth of gold.—Ed.]

[3] [Slate colour, with a white cap.—Ed.]

[4] [Green.]

[5] [Green.]

[6] [Only the one to the left, who wears a black cap, with a blue hood over his shoulder, the other is in green with a purple cap, and the benches they are seated on, instead of being green, are painted brown, with gilt mouldings.—Ed.]

[7] [With green cuffs to the hanging sleeves, the sleeves of the under dress being scarlet.—Ed.]

[8] [A green jacket, his cap is white, and there being two white caps in this illumination recalls to me an item amongst the expenses of Sir John Howard from 1462 to 1469:—"My mastre payd ffor a white bonnett for my Lord, xvj. d."—Ed.]

PLATE XXXIII.

THE PARLIAMENT IN WHICH LANCASTER WAS ELECTED KING.

A REPRESENTATION of the Parliament in which Richard's resignation of the crown was declared, and the duke of Lancaster recognized for king: the spiritual lords sit on the right hand of the throne, the temporal lords (knights, &c.) on the left: Lancaster is in black behind.—Their particular persons may be known from the following quotation from the author:

Ansi firent leur assamblee,
Qui estoit de mal enpensee,
A Wemonstre, hors de la ville.

And afterwards,

Entour le dit siege asez pres
Estoient les prelas assis,
De quoy il y avoit plus de fis,
D'autre coste touts les seigneurs,
Grans, moyens, petiz et meneurs,
Assiz par ordonnance belle,
Oncques n'oy parler de telle :

Premiers seoit le duc Henry,
Et puis tout au plus pres de ly
Le duc Diorc, son beau cousin,
Qui n'avoit pas le cuer trop fin
Vers son nepvou le roy Richart.
Apres, de ceste mesme part,
Le duc Daumarle se seoit,
Qui filz a duc Diorc estoit ;
Et puis le bon duc de Souldray,
Qui fu tousjours loyal et vray.
Apres seoit le duc Dexcestrre,
Qui ne devoit pas joyeux estre,
Car il veoit devant ly faire
Lapareil pour le roy deffaire,
Qui estoit son frere germain ;
De ce faire au soir et au main
Avoient tous grant voulent.
Apres, estoit de ce coste
Un autre, qui ot non le marquis,
Seigneur estoit de grant pais
Et puis, le conte D'arondel,
Qui est assez jeune et ysnel.
Apres de Norvic le conte
Ne fu pas oublie ou compte :
Aussi ne fu cil de la Marche.
Apres y ot d'une autre Marche,
Un qui fu conte de Stanford,
Le quel n'aimoit pas la concorde
De son seigneur le roy Richart.
Encor, seoit de ceste part,
Un qui juoy ases nommer
Conte de Panebroc et Ber ;
Et tout au plus pres de cely
S'ist le conte de Salsebury,
Qui fu loyal jusqu'a la fin,
Tant aima le roy de cuer fin.
Le conte Dumestal y fu,
Si comme je lay entendu,
Tous autres contes et seigneurs,
Et du royaume les greigneurs ;
Estoient a celle assemblee
Aians voulente et pensee
Deslire la un autre roy.
La estoient, par bel aroy,
Le conte de Northomberlant,
Et le conte de Westmerlant.
Toute jour en estant sans soir,
Et pour mieulx faire leur devoir
Sagenoilloient moult souvent ;
Je ne say pourquoy, ne comment.

In English:

"And they made their evil-minded assembly at Westminster, without the city—Round about near the throne sat the prelates, and on the other side were all the nobles of the land, from the greatest to the least, seated in just order, as I shall proceed to show:

First sat duke Henry, and close to him the duke of York, his cousin, whose heart was not faithful to his nephew Richard. After him, on the same side, sat the duke of Aumarle, the son of the duke of York; and also the good duke of Surrey, who was alway true and loyal. After him sat the duke of Exeter, who had no cause of joy, because they were there making the necessary preparations to dethrone the king, who was his brother-in-law; for the people were all of them resolved upon this act. After him, on the same side, sat another who bore the name of marquis,[1] a lord of great possession also, [and then] the earl of Arundel, a fair young man. After him the earl of Norwich[2] ought not to be forgot, nor him of March.[3] Besides these, there was another called the earl of Stamford,[4] who sought not the peace of his lord king Richard. Again, upon that same side, I ought to name the earl of Pembroke and Bury;[5] and close to him sat the earl of Salisbury, who was loyal to the last, and loved the king with a faithful heart. The earl of Dunstable[6] was also there, as I heard, as well as all the other earls and lords; the chief of the realm; and they were met in this assembly with the thought and desire to set up another king.—With them, and moved by the same desire, was the earl of Northumberland, and the earl of Westmoreland. These two continued all the time without being seated, and, the better to express their duty, were often kneeling; but I know not in what manner, or to what purpose."—The bishops are not named.

The throne is red and gold; Lancaster as before in Plate XXXI. The figure next him is all in gold; the next to him is in blue, and a crimson cap; and the next red and gold flowers, with a blue cap; the next in purple and gold, and a green cap and red feet: the step is blue. The earl of Northumberland (standing on the right) is in blue and gold, lined with white, and red sleeves; the earl of Westmorland (on the left) is in greenish yellow. The bishop next the throne is in black, and a crimson cowl; the next sky blue; the next deep blue; the next red; and the next deep blue again; and the part that appears of another figure is pink. The roof on the top is red, and back ground to it blue flowered with gold. The building is of a lead colour, and the ceiling blue.

This is from the same MS. as Plate XX.

[1] [John Beaufort, Marquess of Dorset and of Somerset. Arch. Vol. 20, p. 192, note e.—Ed.]

[2] [This is a mistake in the French original. For Norvic we should probably read Warvic (Warwick), as Mr. Webb has remarked. There was no Earl of Norwich till the time of Charles Ist.—Ed.]

[3] ["Here," says Mr. Webb, "it is probable Creton's informant was mistaken. Edmund Mortimer (the then Earl of March) could not have been more than seven years of age."—Ed.]

[4] [Query, Stafford.—Ed.]

[5] [Mr. Webb reads, "and a Baron;" and in a note remarks, "This cannot be right. The Earldom of Pembroke was now extinct in the family of Hastings, John, the last Earl, having been killed in a tournament at Windsor 13th of Richard II." Arch. Vol. 20, p. 194.—Ed.]

[6] [Devonshire, according to Mr. Webb.—Ed.]

J. Smith sculp.

I HERE take the liberty to break into the regular series of monarchs and historical facts, to introduce some few interesting portraits of great personages who flourished in some of the foregoing reigns. Most of them are from the catalogue of benefactors to the abbey of St. Alban's;[1] which catalogue seems to have been begun by the monks there, about the latter end of the reign of Richard the Second, and was finished in the life-time of king Henry the Sixth.—In it are preserved many well-finished portraits of the charitable contributors to the above abbey.

A great many of the illuminations in this MS. were drawn by the hand of ALAN STRAYLER, who it seems was a designer and painter.—Weever speaks of him as follows:

"I had like to have forgotten Alan Strayler, the painter or limner out of pictures, in the Golden register," [the MS. above mentioned was so called] "of all the benefactours to this abbey; who, for such his paines (howsoever he was well payed) and for that he forgave three shillings four-pence of an old debt owing unto him for colours, is thus remembered:

Nomen pictoris Alanus Strayler, habetur
Qui sine fine choris celestibus associetur."

"The painter's name is Alan Strayler, who shall be received as a companion of the heavenly choir for ever."[2]

In the MS. itself, the portrait of this painter occurs with the mention made of his forgiving the debt, as declared above, as well as these verses.

PLATE XXXIV.

QUEEN MATILDA

THIS is the portrait of the pious queen, first wife to king Henry the First, who in her youth was brought up in a monastic way of life, and on her advancement bestowed several liberal donations on many abbeys, convents, &c. She was daughter to Malcolm the Third, king of Scotland: her mother was

[1] This book is in the Cotton library, and is marked Nero, D. VII.

[2] Ancient Funeral Monuments, page 578.

Margaret, daughter to Edward, the son of Edmund Ironsides, king of England.—Holinshed gives the following account of this Matilda:

"And ere long they considered how Edgar, king of Scotland, had a sister named Maud, a beautiful lady and of virtuous conditions, who was a professed nun in a religious house, to the end she might avoid the storms of the world, and lead her life in more security, after her father's decease. This woman, notwithstanding her vow, was thought to be a meet bedfellow for the king; therefore he sent ambassadors to her brother Edgar, requiring him that he might have her in marriage. But she refusing superstitiously at the first to break her profession or vow, would not hear of the offer: wherewithal king Henry being the more enflamed, sendeth new ambassadors, to move the same in more earnest sort than before; insomuch that Edgar, upon the declaration of their embassy, set the abbess of the house wherein she was enclosed, in hand to persuade her to the marriage, the which so effectually declared unto her, in sundry wise, how necessary, profitable and honourable this same should be, both to her country and kindred, did so prevail at last, that the young lady granted willingly to the marriage.—Hereupon she was conveyed into England, and married to the king, who caused the archbishop Anselm to crown her queen, on saint Martin's day, which fell, as that year came about, upon the Sunday, being the eleventh of November, A. D. 1100."

Her close dress is a very dark pink;[1] and her robe a deep red, lined with white, cross'd with pink; her head-dress is white, and a gold crown: the cushion to the seat is red, the seat stone-colour; the back ground light yellow, flowered with purple, and the frame a deep purple.

[1] [Red, the same as the mantle. Over the close dress, which is the kirtle, she wears the black surcoat, without sleeves, of the peculiar fashion of the time of Richard the Second, fastened in front with large gold buttons or clasps. Her mantle is deep red, lined with white, and crossed with grey or blue (not pink), to imitate fur. The back-ground is flowered with green and red, and the frame is blue, with red and white undulating stripes.—Ed.]

PLATE XXXV.

JOAN, PRINCESS OF WALES.

This plate represents Joan, countess of Kent, who was the wife of Edward the Black Prince, and married to him in the year 1361.

Speed gives us the following account:

"Edward, the eldest son of king Edward the Third, and born at Woodstock, July 15, the third year of his father's reign, A.D. 1329, was created prince of Wales, duke of Aquitaine and Cornwall, and earl of Chester: he was also earl of Kent in right of this lady, who was the most admired lady of that age, daughter of Edmond earl of Kent, brother by the father's side to King Edward the Second. She had been twice married before; first, to the valiant earl of Salisbury, from whom she was divorced; next, to the lord Thomas Holland; after whose decease this prince, passionately loving her, did marry her. By her he had issue two sons: Edward, the eldest, born at Angolesme, who died at seven years of age; and Richard, born at Bourdeaux, who after his father's death was prince of Wales, and after the death of his grandfather (king Edward the Third) king of England."

The present portrait, which is the only one of this princess that I have found, is extremely well finished. She holds in her hand[1] the box of gold which she gave to the abbey. Her dress is very curious, though nothing can be said in praise of its elegance.

Her close dress is cloth of gold, flowered with red ornaments. The robe which comes over her shoulders, and also falls down, covering her knees, is red, enriched with purple flowers; this robe is lined with ermine.[2] The box is gold,

[1] [Monile in MS.—Ed.]

[2] [This is not a robe in Mr. Strutt's sense of the word. It is the sleeveless surcoat with large openings at the side or arm-holes, of the fourteenth century, and of which the name is unknown. The mantle is lined with fur, but not *ermine*. It is a sort of vair, or perhaps what was called "gris and gros."—Ed.

which she holds in her left hand. Her head-dress appears to be a pure white ;[1] and the three parts of an under veil which is seen hanging over her forehead and cheeks, is like a fine lawn. Her seat is of a stone colour ; the back ground is dark and light blue, flowered ; and the frame which encompasses the whole is red and white.

[1] [Embroidered with small circles of red.—Ed.]

PLATE XXXVI.

CONSTANCE QUEEN OF CASTILE.

THE first of the two portraits represented on this plate is Constance, eldest daughter of Peter, king of Castile and Leon. She was married A.D. 1372, to John of Gaunt, duke of Lancaster (fourth son of Edward the Third) who, in right of his wife, took upon him the title of "KING OF CASTILE AND LEON." She died A.D. 1394.

Holinshed writes as follows:

"In this xlvi. yeare, the duke of Lancaster, being as then a widower, married the lady Constance, eldest daughter to Peter king of Spaine, which was slayne by the bastarde brother Henrie (as before ye have heard.)

"Also the lorde Edmonde, earl of Cambridge, married the ladye Isabell, sister to the same Constance. Their other sister named Beatrice, affianced to Don Ferdinando, sonne to Peter king of Portingale, was departed this life a little before this tyme, at Bayonne, where they were all three left as hostages by theyr father, when the prince went to bring him home into his country (as before ye may reade).

"Froissart writeth, that the duke married the ladie Constance in Gascoigne, and that shortly after he returned into England with his sayde wife, and hir sister, leaving the Capital de Bueffz,[1] and other lordes of Gascoigne and Poictou, in charge with the rule of those countrys. By reason of that marriage, the duke of Lancaster, as in right of his wife, being the elder sister, caused himself to be intituled king of Castile, and his sayde wife queene of the same realme."

MARGARET, DUCHESS OF NORFOLK.

THE second portrait is Margaret, duchess of Norfolk, daughter to Thomas of Brotherton, fifth son of Edward the First. She was twice married. Her first

[1] [The Captal de Buch. - ED.]

husband was John lord Segrave, who died in the 27th year of Edward the Third; by whom she had no issue. Then she was re-married to her second husband, Sir Walter Manny, knight of the garter, lord of the town of Manny, in the diocese of Cambray: him she also out-lived, and died the 24th of March, in the first year of Henry the Fourth. She put in her claim to the marshalship of England, at the coronation of Richard the Second. (See page 32.)

The close dress of Constance is a dull crimson bound with gold, and a white bracelet on her arm; the garment she holds up is a scarlet red; her head-dress is white, and the four balls are gold: the back ground blue, white and gold; the frame blue, the corners gold, and the purse white.

The robe and head dress of the duchess of Norfolk are white; the purse is green and gold; the back ground blue, white and gold; and the frame red, with gold corners.

S. Strutt Del: Sc. 1775.

PLATE XXXVII.

CHAUCER.

THIS portrait of Chaucer is preserved in a book written by his disciple OCCLEVE, or HOCCLEVE, who was some time keeper of the privy signet office.[1] He, out of love and respect to his dead master, caused this portrait to be done, which is pointing to these lines:

And though his lyfe be queynt, the resemblaunce
Of him in me hath so fresshe lyffynesse,
That to putte othre men in remembraunce
Of his persone, I have heere his lyknesse
Soo made to this end, in soth fastnesse,
That thei that have of him left thoughte and mynde,
By this peynture may ageyn him fynde.

Chaucer is often called, by our English historians, the Prince of Poets. His parents are not known; yet certain it is, that he was in great esteem at court in the reign of Edward the Third, etc. and his works are, even now, much respected, notwithstanding their homely style and obsolete terms, through which most of their antient beauty is lost. He was married to the daughter of Payne Roet, knight, and died A.D. 1400, ætat. sui 70.[2]

Take also the following lines written by the same Hoccleve in praise of Chaucer, his deceased master. This is extracted from his poem, intituled "De Regimine Principis."

But welaway, so is mine hart woe,
That the honour of English tongue is deed,
Of which I wont was counsaile have and reed.
O master dere, and fadre reverent!
My master Chaucer, flowre of eloquence,
Mirror of fructuous entendement;

[1] This MS. is preserved in the Harleian library, marked 4866.

[2] Granger Biog. Hist.

O universall fadre of science!
Alass! that thou thine excellent prudence
In thy bed mortal mightest not bequeath.
What eyld Death? Alass! why would she the fle?
O Death, that didest not harme singler in slaughter of him
But all the land smerteth!
But nathelesse, yet hast thou no power his name fle;
His hie vertue asserteth
Unslaine fro thee, which ay us lifely herteth,
With bookes of his own ornat enditing,
That is to all this land enlumining.

The figure is in a dark lead coloured garment, and the back ground is green.

Edouard reçoit hommage lige de Jean de Montfort, duc de Bretagne.

PLATE XXXVIII.

CORONATION OF HENRY THE FOURTH.

THIS plate represents the coronation of king Henry the Fourth, which ceremony was performed by Thomas Arundel, archbishop of Canterbury, and Richard Scrope, archbishop of York, at Westminster. It is great pity that the rest of the attendants (which doubtless are likenesses of many of the principal personages of the realm) should, for want of a proper description (by the author) be lost to the world. The figure kneeling in front, perhaps, may be designed to represent the abbot of Westminster, holding the great missal book, while the archbishop performs the sacred service.

"In the morrow (says Holinshed) being Saint George's day, and 13th of October, A.D. 1399, the lord mayor of London road towards the Tower to attend the king, with diverse worshipfull citizens clothed all in red; and from the Tower the king ridde through the citie unto Westminster, where he was sacred, annoynted, and crowned king, by the archbishop of Canterburie, with all the ceremonies and royall solemnitie as was due and requisite.

"And at the day of his coronation (as sayth Hall) because he would not have it thought that he took upon him the crowne without good title and right thereunto had, therefore he caused it to be proclaymed and published, that he challenged the realme not only by conquest, but also that he was by king Richard adopted as heyre, and declared successor of hym, and by resignation had accepted the crowne and scepter; and also that he was next heire male of the blood royall to king Richarde.

"Though all other rejoyced at his advancement, yet surely Edmonde Mortimer, earle of March, which was cousin and heyre to Lionell duke of Clarence, the third begotten sonne of king Edward the Third, and Richard earle of Cambridge, sonne to Edmonde duke of York, which he had married Anne, sister to the same Edmonde, were with these doings neither pleased nor contented; insomuch that

now the devison once begon, the one linage ceassed not to persecute the other, till the heyres males of both the lynes were clearly destroyed and extinct."

The king's robe is blue, and his close coat purple. The archbishop on his right hand is in red, bordered with gold, and a white close garment; his mitre is white, striped and flowered with gold. The other archbishop is in deep pink,[1] and white sleeves and gloves. The figure next him is in purple, and the other figure between them red; both have green caps.[2] The herald is counter-changed, blue and red; his armour black and white. The figure kneeling is in light green, holding a red book: the part of a figure behind the column (to the right) is in red, and a purple cap; the first whole figure purple, and a blue cap; the next blue, and a purple cap; and the figure between them is red, and has a green cap. The front figure on the other side is in pink, and a blue cap; and the figure behind him is in blue. The throne behind is blue and gold, and the step and pavement green, as is all the back ground:[3] the sky is blue; the columns are light blue, topp'd with stone colour.

This plate is taken from a curious MS. of Froissart's chronicle, an account of which is given under Plate XXXII. this plate being also from the same book, and marked 18 E. 2.

[1] [The dalmatic is pink, the mantle or cope is cloth of gold, lined with green.—Ed.]

[2] [The figure nearest the Archbishop wears a green *hood*, the other a *red* cap.—Ed.]

[3] [The step is brown, edged with gold; the pavement green and brown in alternate squares, and the back-ground of a dark neutral tint.—Ed.]

PLATE XXXIX.

KING HENRY THE FOURTH AND HIS COURT.

THE valuable original of this plate is preserved in a large folio book entitled, "Regimine Principis," which was translated from the Latin by Hoccleve, the disciple of Geofry Chaucer, as is supposed at the command of king Henry the Fourth. There is also bound up in the same volume, another book, written in a hand of the same date, and very like each other, entitled "Vigesius de re militari," the conclusion of which MS. is thus set forth in old English:

Here endeth the book that clerkes clepnin, in Latyne, Vigesius de re militari; we, of Vigesius of dedus of knygthes. The whiche book was translated and turned from Latyn into Englishe, at the ordonnance and byddynge of the worthie worshepful lord Sire Thomas of Berkeley, to gret disport and dalyaunce of lordes and alle worthie werryours, that ben apassed by wey of age al labour and travailling and to grete informacion and serving of yonge lordes and knyghtes, that ben lusty, and loves to here and to see and to use dedus of armes and chivalrye C:—The turnynge of this book into Englishe, was wretton and ended in vigile of Al-halewes, the year of our Lord a thousand foure hundred and eighte, the X year of king Henry the Forthe: To him and to us alle God graunt grace of our offendynge, space to our amendynge, and his face to seen at oure endyng: Amen.—This is his name that turned this book from Latyn into Englishe,

Worschepful ☐ tonn.
////

Which emblematical figure I must own I cannot at all explain, but without doubt it is meant to express the name of the translator.

As the hands of these two different MSS. do so well agree, and this last is thus dated, there is not much doubt to be made of the first being written nearly at the same time; if so, it is most likely that it was not only done while Hoccleve lived, but that it was also the present book given to the king, which seems to be confirmed by the illumination. The king is here represented habited in his royal robes, in presence of his court, receiving the book presented to him by Hoccleve, who is kneeling before him: but still here we meet with the same unhappy difficulty, in not being able to determine who the particular attendant persons are.

This book is in the Bodleian library at Oxford.[1]

[1] It is marked Digby, 233.

The king sits on a throne of gold shadowed with red; his robe is blue, lined with ermine; and the figure kneeling is in a dark lead colour: the person next him is in red, and the cape of his cloke is red and gold; the cap red, ornamented with a precious stone: the next figure is in white and blue, a black girdle studded with gold, hat and hose green. The first of the three figures to the right is in light pink, with a blue cape and a white collar, black cap and shoes, and white gloves; the middle figure is in a green garment, black girdle studded with gold, and blue hat; the last figure is in white and grey, gold studded girdle, and a reddish coloured hood. The back ground is red and gold.[1]

[1] [I have corrected the above description.— Ed.]

PLATE XL.

HENRY THE FIFTH.

The illumination from which this plate is copied, is in a book written in old French, preserved in the library of Bene't (otherwise Corpus Christi) college, Cambridge. The book itself is a translation of cardinal Bonaventura's Life of Christ, made by John de Galopes, dean of the collegiate church of St. Louis in Normandy.

I here take the liberty of thanking the Reverend Mr. Tyson, fellow of the above college, to whom I am obliged not only for the pointing out, and procuring me the use of, this valuable MS. but also for the trouble he took in shewing me whatever he thought might be curious, or useful to my undertaking, during my stay at that University. This ingenious gentleman, among several other curious works, etched an outline of this very illumination, and printed a concise account of it, to present to his friends; from which I have borrowed the following intelligence:

"The picture represents John de Galopes, the translator, offering his book, covered with crimson velvet, to that most glorious prince, king Henry the Fifth, who is seated on his throne, which is blue fringed with gold, and powdered with the gold text letter S. This (Mr. Tyson conceives) may perhaps mean Soverayne, as that word appears frequently on the tomb of his father at Canterbury. On the king's right hand stand two ecclesiastics: he on the fore ground holds in his hand a black cap, called Mortier by the French, and always worn by their chancellors and presidents à mortier."

Then Mr. Tyson tells us, that a learned friend of his suspects it may be the famous cardinal Lewis de Luxemburgh, chancellor of France and bishop of Thérouanne, afterwards archbishop of Rouen, and perpetual administrator of the diocese of Ely. He died at Hatfield, September the 18th, 1443.

Among several proofs offered by this learned gentleman of the genuineness of the portrait, these seem to be very striking ones. First, that the disposition of the

figures, the drawing and the colouring of this miniature, all shew the hand of an able artist. Next it appears that the book, in which this illumination is preserved, was originally presented to the king himself, and was afterwards his property.—"This (continues my author) is another mark of the resemblance being genuine; for it cannot be supposed that the author would have presented the king with so laboured a miniature of his Majesty, if he had not been able to procure a real likeness."

At the end of the book, in a round hand, of the time of Henry the Eighth, or queen Elizabeth, is written this entry:

This wasse sumtyme kinge Henri the Fifeth his booke: which containeth the lyfe of Christ, etc. the psalmes of the patriarches and prophetes; the psalmes of the prophet David omittid.

Mani excilent notes, thoughe some thinges, waienge the tyme, may be amendid. Rede, judge, and thank God for a better light.

The king's robe is scarlet, lined with white; his collar is gold, and his girdle is of the same; his leg is black, with the garter gold. The first ecclesiastic is in crimson, with a blue cape, white collar, and reddish purple scull cap. The next is in purple, with a scarlet cape. The officer holding the mace is in a short green coat; one leg is red and the other white. John de Galopes is in light purple, and the book is crimson. The throne is blue, powdered with the gold letter S. The back ground is red, blue, and gold; and the pavement is chequer-work of green, yellow, and black.[1]

[1] [I have corrected the above description.—Ed.]

PLATE XLI.

KING HENRY THE SIXTH AND HIS PARLIAMENT AT BURY,

REPRESENTS WILLIAM CURTEIS, abbot of St. Edmund's-Bury abbey, presenting to king Henry the Sixth a book translated out of the Latin, by John Lidgate, a monk there, which the king receives seated on his throne, surrounded by his court: this was transacted at Bury, while the king held his Christmas there. It is very likely that the two figures, one on the king's left hand, and the other behind the sword-bearer, who are both of them covered, are the king's two uncles, John Duke of Bedford, regent of France, and Humphry duke of Glocester, third and fourth sons of Henry the Fourth.

This book[1] contains the life of St. Edmund, king of the East Angles, and is illustrated with many beautiful pictures, representing the principal accidents of the history. At the beginning is Lidgate's prologue, which runs thus:

When I first gan on this translacion,
It was the yeer by computacion,
When sixte Herry, in his estat roial,
With his sceptre of Yngland and of France,
Heeld at Bury the feste pryncipal
Of Christemesse, with full gret habundance;
And after that list to have plesance,
As his consail gan for him provide
There in this place till Hesterne for to abide.

And then he goes on,

In this mater there is no more to seyn,
Sauf to the kyng for to do plesance,
Th' abbot William, his humble chapeleyn,
Gaf me in charge to do myn attendance.
The noble story to translate in substance
Out of latyn, aftir my kunnyng,
The in ful purpose to give it to the kyng.

[1] This book is preserved in the Harleian Library, and is marked 2278.

And this appears to be the very book which was presented to the king.[1]

The king's robe is a light brown,[2] and his close coat is gold: he is seated on a throne of light grey, with a dark pink canopy. The first figure, on his left hand, is entirely dressed in gold; the next in a light brown, with white flowers, edged with gold, and a deep pink cap. The sword-bearer is in dark brown, with light flowers: the figure behind him is entirely in gold, with a pink cap; and the figure beside him is in a light pink. All the ecclesiastics are in black. The seven figures at the bottom are in a white, shaded with a dirty pink. The book presented to the king, is red; the other, held by the monk, gold; and that on the stand in front, blue: the stand is brown, and the candlesticks are gold. The pavement is light and dark green; the building that surrounds them is brown, and the sky a deep blue. The frame is light and dark pink.

[1] See the Harleian Catalogue, No. 2278

[2] [Nearly the whole of this description is wrong. The King is in a tunic of cloth of gold, with a white mantle lined with ermine, and large ermine cape. The figure next him is in cloth of gold. The next, in a gown lightly tinted with green, flowered with white, and bordered and belted with gold. His high cap is black. The sword bearer is in a gown of crimson, flowered with white. The figure behind him, in cloth of gold, with a crimson hood; and the one beside him in white, with gold borders. Only four of the seven figures below are in white. Two are partly coloured white and black, and one in crimson or deep pink, with white flowers. The book presented to the King is *blue*, like that on the reading desk or stand. The stand is painted green, as is the whole of the building. The pavement is in squares of light and dark green, light and dark red, and yellow.—Ed.]

PLATE XXII.

KING HENRY THE SIXTH, AND LIDGATE.

This is from a MS. in the Bodleian library, Oxford, and represents John Lidgate, the author, presenting it to king Henry the Sixth.[1] The person standing by the king is, without doubt, either one of the king's uncles, or some other great lord of the court. The crown, or coronet, differs much from that of the king's, and is perhaps the ducal coronet.

This prince, though a just, pious and worthy man, was very unfortunate in this life, bandied about by the sudden gusts of cruel fortune, and the ambitious designs of artful men. These mischances were, perhaps, somewhat owing to the daring and turbulent disposition of his queen. The characters of this prince and his consort are given below from Grafton; and they are justly drawn, though in a very homely phrase:

"King Henry, which raigned at this time, was a man of a meek spirit and of a simple witte, prefering peace before warre, rest before businesse, honestie before profite, and quietness before laboure: and to the intent that men might perceive that there could be none more chaste, more meek, more holye, nor a better creature, in him raigned shamefasedness, modestie, integritie, and pacience to be marveylled at, taking and suffering all losses, chaunces, displeasures, and such worldly tormentes, in good parte, and wyth a pacient manner, as though they had chaunced by his own faulte, or negligent oversight; and he was governed of them whom he should have ruled, and brideled of such whom he sharply should have spurred: he gaped not for honour, nor thursted for riches, but studied onlye for the health of his soule, the saving whereof he esteemed to be the greatest wisdome, and the losse thereof the extremest folie, that could be. But, on the other part, the queen Margaret of Anjou was a woman of great witte, and yet of no greater witte than of haute stomache, desirous of glorie, and covetous of honour; and of reason, pollicye, counsaill, and other giftes and talentes of nature, she lacked

[1] This book is marked Digby, 232, Bib. Bod.

nothing, nor of diligense, studie, and businesse, she was not unexpert: but yet she had one pointe of a very woman; for oftentimes, when she was vehement and fully bent in a matter, she was sodainely like to the weather-cocke mutable and turning. This woman, perceyving that her husband did not frankly rule as he would, but did all things by the advice and counsaile of Humfrey duke of Gloucester, and that he passed not much on the authoritye and governaunce of the realme, determined with herself to take uppon her the rule and regiment both of the king and his kingdome, and to deprive and remove out of all rule and aucthoritye the sayde duke, then called the lord protectour of the realme; least men shoulde say and report, that she had neither wit nor stomack, which would permit and suffer her husband, being of perfite age and man's estate, like a young scholar, or innocent pupile, to be governed by the disposition of another man."

I take this opportunity of expressing my acknowledgments of the favours I received at the hands of Dr. Bever, of All Souls, and the Rev. Mr. Price, master of the Bodleian Library, who kindly procured me the use of this and the foregoing MS. and also for the pains they jointly took in shewing me whatever they thought worthy notice, while I was at Oxford.

The throne is red, starred with gold: the king's robe is blue, lined with ermine; the under garment is dark pink and the gloves are deep orange: the officer on his right is in green and red, his hose red figured with white; the figure to the left is in green and red, and a green and gold coronet; all having golden girdles. Lidgate is in black, presenting the book, edged with gold. The back ground is red striped and flowered with gold, and the frame blue and white.[1]

[1] [I have corrected the above description.—Ed.]

H. Struck del.

PLATE XLIII.

HENRY THE SIXTH, AND HIS COURT.

THE valuable picture here copied is in a large folio MS. most elegantly written and illuminated; it contains, among several romances and other matters, an account of the order of the garter.[1] It was written at the command of John Talbot, earl of Shrewsbury; and this illumination represents him in his habit of the garter, presenting the book to Margaret of Anjou, queen to king Henry the Sixth, who, together with the king, is seated on a rich throne, surrounded by the lords and ladies of the court. On the king's right hand stand two figures, one having a coronet on his head, and the other a plain hoop or circle of gold. The figure with the coronet, I take it, is designed for the king's uncle, Humphrey duke of Glocester, because it much resembles the illumination copied at the bottom of the following plate, which is certainly designed for him. This portrait of the earl of Shrewsbury is said to agree exactly with an old painting of him, that is to be seen at the Herald's office.

"In the year 1441, (says Holinshed) John, the valiant lord Talbot, for his approved prowess and tried valour, shewed in the French wars, was created earl of Shrewsbury, and, with a company of three thousand men, sente agayne into Normandye, for the better defence of the same."

And a little after, the same author relates the manner of the earl's death as follows:

"The Frenchmen that lay before the town of Chastilon, hearing by their scouts that the erle of Shrowsbury advanced with his troops, left the seige, and retired in good order into a place whiche they hadde trenched, diched, and fortified with ordinance.

"The erle, advertized how the seige was removed, hasted forward towardes his enemies, doubting most least they woulde have bin quite fled and gone before

[1] This is marked 15 E. 6. and is preserved in the Royal Library.

his comming: but they, fearing the displeasure of the French king (who was not far off) if they should have fled, abode the erle's comming, and so received him, that though he firste with manfull courage and so fighting wanne the entry of their camp, yet at length they compassed him about, and shooting him throughe the thighe with an hand gunne, slew his horse, and finally killed him, lying on the ground, whom they durst never look in the face while he stood on his feet.

"It is said, taht after he perceived there was no remidie, but the present loss of the battle, he councilled his sone, the lord Lisle, to save himself by flight, sith the same could not redound to any great reproach in him, this being the first journey in which he had been present. Many words he used to have persuaded him to save his life; but nature so wrought in the son, that neither desire of life nor fear of death could either cause him to shrink, or convey himself out of danger; and so there manfully he ended his life with his sayde father, &c. &c."

The king's robe is blue, lined with ermine; the sleeves of his coat are crimson. The robe of the queen is a deep lake colour, with sleeves of gold cloth, and a white stomacher.[1] The seat is gold, and the step it stands upon a darkish stone colour: the arms behind the throne, proper. The first of the two women behind the queen is dressed in gold, and her head-dress is pink and gold; and the second is in blue, as is her head-dress: the crown'd figure beside the king is in red, turned up with brown furring. The earl himself is in deep pink,[2] lined with brown fur; the garters are a light blue, and gold letters; the book is a deep red, and the clasps are gold; the dog behind the earl is white. The figure on the right hand, holding a mace, is in blue, with a reddish sash, and his coat turn'd up with brown furr and red hose: the figure behind is in red and a pink hood ornamented with a gold star; the figure with his hand on his breast, next the mace-bearer, is in a pink coat furred with black, and black hose; and the next to him is in green, with red hose. The building is stone colour; the hangings red, ornamented with gold; and the pavement green and gold.

[1] [By stomacher must not be understood, the article of dress so called during the three last centuries; but the facing of fur or velvet, sometimes adorned with jewels, which was added to the singular and at present anonymous garment described in note 2, page 69.—Ed.]

[2] [The colour of the surcoat and chaperon of the Knights of the Garter was changed to scarlet in the thirteenth year of Henry the Sixth, and afterwards back again to white. The illuminator has represented the Earl in the scarlet surcoat; the chaperon which hangs over his left shoulder is of a lighter red. The number of Garters permitted to be embroidered on the dress of an earl at this period was one hundred.—Ed.]

PLATE XLIV.

THOMAS BEAUCHAMP, EARL OF WARWICK, &c. AND HUMPHRY, DUKE OF GLOCESTER, &c.

THE two figures on the top of this plate are the portraits of Thomas Beauchamp, earl of Warwick, and Margaret his wife. This Thomas was father to great Richard Beauchamp, earl of Warwick, the glorious warrior in the reigns of Henry the Fifth and Henry the Sixth.

The bottom figures are Humphry duke of Glocester, fourth son of Henry the Fourth, and Eleanor Cobham, his second wife: she was daughter of Reginald lord Cobham, of Scarborough. She was accused of witchcraft, and put to solemn penance for three several days at London, and was afterwards imprisoned in the Isle of Man for life. Her husband, the duke of Glocester, was shortly after arrested for high treason, and basely murdered without any trial.

Speed gives the following concise account of the duke of Glocester:

"Humfrey, the fourth son of Henry the Fourth, was by his brother, king Henry the Fifth, created duke of Glocester, was protectour of the kingdome of Englande, for 25 years, in the time of king Henry the Sixt, in whose first yeare he stiled himself in his charters thus: Humfrey, by the grace of God, sonne, brother, and uncle, to kings, duke of Gloucester, earle of Henault, Holland, Zeland, and Pembroke, lord of Friesland, great chamberlaine of the kingdome of England, protectour and defender of the same kingdome and church of England. He was a man who nobly deserv'd of the common-wealth, and of learning, as being himselfe very learned, and a magnificent patron and benefactor to the universitie of Oxford, where he had been educated; and was generally called the good duke. He married first, Jacoba, heir to William duke of Bavaria, earle of Holland, who (as was after known) had first beene lawfully troth-plighted to John duke of Brabant, and therefore was afterward divorced from the said Humfrey. His second wife

[1] This is from Nero, D. VII.—Vide page 67 of this book.

was Elianor, daughter to Reginauld, baron Cobham de Scarborough. Queen Margaret, wife to king Henry the Sixt, repining at his great power in swaying the king, secretly wroughte his ruine, he being murthered in his bed at Burie, dying without any issue, 1446. His body was buried at Saint Alban's; yet the vulgar error is, that he lies buried in Saint Paul's."

Both the top figures are dressed in deep red; the woman's head-dress is purple, gold, and white linen: the trees and ground proper; the back ground gold, and the frame blue.

The duchess is habited in a crimson gown: of the same colour is the duke's robe and cap; his close coat is blue, and the lining of the robe is ermine. The head-dress of the duchess is black, and a gold coronet. The back ground is blue, flowered with gold, the pavement light and dark red, the frame red and gold.

PLATE XLV.

THE EARL OF SALISBURY, AND LIDGATE.

THIS plate is from an old drawing (entirely of one colour, brown-like bister) contained in a MS. book in the Harleian Library,[1] the title of which is THE PILGRIM: it was written by John Lidgate, and the drawing represents the author presenting the book to Thomas Montacute, earl of Salisbury. The designer has enigmatically pictured the title of the book, in making the figure of a Pilgrim jointly holding and presenting it with Lidgate to the Earl.

This noble warrior is very properly pictured in his armour, and his portrait is truly interesting, when we consider the consequence of his actions in France, during the wars carried on there in the reign of Henry the Sixth. He lost his life at the siege of Orleans; and the manner of his death is thus related by Holinshed:

"In the tower that was taken at the bridge ende, there was an high chamber, having a grate full of barres of yron, by the whiche a man myghte looke all the length of the bridge into the citie; at which grate many of the chiefe captaines stoode manie times, viewing the citie, and devising in what place it were best to give the assault. They within the citie well perceived thys peeping hole, and layde a piece of ordinance directly against the windowe.

"It so chanced, the 59 day after the seige was layde, the earl of Salisburie, Sir Thomas Gargrave, and William Glassdale, with divers other, went into the saide tower, and so into the high chamber, and looked out at the grate; and within a short space, the sonne of the master gunner perceiving men looking out at the window, tooke his match, as his father had taught him, who was gone downe to dinner, and fired the gunne, the shot whereof brake and sheevered the iron barres of the grate, so that one of the same barres strake the earl so violently on the heade, that it stroke away one of his eyes and the syde of his cheeke.

[1] Marked 4826.

" Sir Thomas Gargrave was likewise stricken, and dyed within two days.

" The earle was conveyed to Meun on Loire, where, after eight dayes, he likewise departed this worlde, whose body was conveyed to England with all funerall pomp, and buried at Bissam by his progenitors, leaving behind him an only daughter, named Alice, married to Richard Nevill, sonne to Raufe earl of Westmerlande.

" The domage that the realme of Englande receyved by the losse of thys noble man, manifestly appeared, in that immediately after hys death, the prosperous good lucke whiche had followed the English nation began to decline, and the glory of their victories, gotten in the parties beyond the sea, fell in decay.

" Though al men were sorowful for his death, yet the duke of Bedford was most striken with heavinesse, as he that had lost his only right hand and chiefe ayde in time of necessitie."

PLATE XLVI.

KING EDWARD THE FOURTH.

This plate is done from a valuable MS. in the Royal Library,[1] containing the chronicle of England, from Brute to the reign of Edward the Second: it was written at the command of Edward the Fourth, by the person who is kneeling before the king, and presenting the book.[2] The king sits on his throne of state, richly habited, having on his head a blue velvet cap turned up with fine linen, instead of a crown.[3] The figure on the left hand, with the insignia of the garter, may perhaps be intended for Richard duke of Gloucester, the king's brother.

A short sketch of the person and character of this king may not be unpleasing to the reader, which is set down as follows in Speed's Chronicle:

"Of personage he was the goodliest gentleman (saith Comines) that ever mine eyes beheld; faire of complexion, and of most princely presence, courageous of heart, politique in counsell: in adversitie, nothing abash'd; in prosperitie, rather joyous than proud: in peace, just and mercifull; in war sharpe and fierce, and in field bold and venturous, yet no further than wisdome would, and is no lesse commended where he avoided, then is his manhood when he vanquish'd: eight or nine battles he won, wherin, to his greater renowne, he fought on foote, and was ever victor over his enemies. Much given he was to the lusts of youth, and in his latter time growne somewhat corpulent, which rather adorned his graver yeeres, than any waies disliked the eyes of his beholders."

The king's robe is blue, powdered with golden lions intermixed with flower de luces; his cap is white fringed with gold;[4] his neckcloth is white and a gold collar.

[1] Marked 15 E 4.

[2] [This MS. is exceedingly interesting from the circumstance of its being inscribed to Edward V. Edward IV. having probably died just at its completion, the original words and numerals were scratched out, and the line now stands. "Edward de ——— Ve de ce nom."—Ed.]

[3] [The cap has the crown round it: but the ermine is turned up so high that the tops of the floral ornaments alone are to be seen.—Ed.]

[4] [Vide last note.—Ed.]

The author is in dull purple, with a black hood and girdle. The whole length figure, behind the author, is in a bright brown, deep blue sleeves, a gold collar, and blue cap: the figure he talks to is in light red, and a green cap and gold collar. The corner figure to the left is in a clear green, wearing a red cap, and a collar of gold about his neck, and in his hand he holds a gilt rod. The next figure is in deep crimson, furred with brown, and hanging sleeves of the same; the sleeves of the under dress being of cloth of gold. He wears a green cap, and holds a golden wand; his collar and garter are gold, his legs blue, and black shoes. The throne is gold, the back crimson, and the curtains and canopy light purple or lavender: the walls are stone colour, and the arras is of a deep reddish brown flower'd with gold: the pavement is a stone colour."[1]

[1] [Mr. Strutt's engraving, uncoloured, can give the reader no idea of the exceeding delicacy and finish of the original illumination. Much has been done by our artist in colouring, to soften down, and remedy the defects of the plate: but it would be almost impossible, even with a fresh engraving to approach the beauty of the original. The above description also, which was full of errors, has been corrected.—Ed.]

PLATE XLVII.

EDWARD THE FOURTH, HIS QUEEN AND SON, &c.

Is taken from a small folio MS. on vellum, in the archbishop's library at Lambeth.[1] It represents Anthony Woodville, earl of Rivers, presenting the book, and Caxton his printer, to king Edward the Fourth, the queen and prince. The portrait of the prince (afterwards Edward the Fifth) is the only one known of him, and has been engraved by Vertue among the head of the kings. The person in a cap and robe of state is, probably, Richard duke of Gloucester, as he resembles the king, and as Clarence was always too great an enemy of the queen to be distinguished by her brother. The book was printed in 1477, when Clarence was in Ireland, and in the beginning of the next year he was murdered. At the end of the MS. is this curious monogram:

[2]

See a further account of this book in the Hon. Mr. Walpole's Catalogue of the Royal and Noble Authors, page 52; and in Ames's History of Printing, page 9.

"The queen of Edward the Fourth (says Speed) was Elizabeth, the daughter of Richard Woodvill, earl of Rivers, by his wife Jaquelana dutchesse of Bedford (who was the daughter of Peter earl of Saint Paul, and hee the sonne of Peter de Luxemburgh;) was first married unto Sir John Grey, slaine at Saint Alban's, where he was knighted the daye before his death by king Henry the Sixt, unto whom she bare two sonnes and a daughter; after whose death she was privately re-married unto king Edward the Fourth, the first day of May, at his manner of Grafton in Northamptonshire, an. 1464, and in the next yeere following, upon the six-and-twentieth of May, was crowned queen at Westminster, with all due solemnities. She was his wife eighteene yeares eleven moneths and nine days, no more fortunate in attaining to the heighth of all worldly dignity, then unfortunate

[1] No. 265.

[2] [Anthony earl Rivers.—Ed.]

in murder of her sonnes, and losse of her own libertye; for in the beginning of king Edward's raigne, she was forced to take sanctuary at Westminister wherin her first sonne, prince Edwarde, was borne; and at his death did the like in feare of the protectour: and lastly, having all her lands and possessions seized upon by king Henry the Seventh, lived in meane estate in the monastery of Bermonsey in Southwarke, where not long after shee left the troubles of her life, and injoyed a quiet portion or burying-place by her last husband, king Edward, at Windsore."

The king, queen, and figure with the cap, are habited in blue lined with ermine; the crowns, sceptres, &c. are gold. The prince is in red, as is the figure next the king. The earle's coat as it is blazoned; his legs are blue.[1] Caxton is in black. The figures behind are in pink. The throne, arras, and carpet, are red and gold; the floor is green, the walls of a lead colour, and the ceiling blue with gold spots. The book is pink, with gilt leaves.

[1 To represent armour.—Ed.]

Prince Edward son to King Hen the 6 first husband of Anne
Anne doughter to the forsaid Rich and Anne first wife to Prince E & next to King Richard
King Richard the 3 second husband to this Anne
Edward Plantagenet son to King Richard

PLATE XLVIII.

RICHARD THE THIRD, &c.

CONTAINS a portrait of prince Edward (only son to king Henry the Sixth) who was murdered at Tewkesbury. Another of lady Ann, daughter and coheir of Richard Nevil, earl of Warwick and Salisbury, who was first married to the above prince Edward, and afterwards re-married to Richard duke of Glocester. Another of Richard duke of Glocester (afterwards king Richard the Third) eighth and youngest son of Richard duke of York, and Cecily Nevil his wife. And another of Edward Plantagenet, prince of Wales, the only son of the above Richard and Ann: he died very young, in the life-time of his father.—The originals of these portraits are drawn by the hand of John Rous, the celebrated historian of Warwickshire.[1]

An authentic portrait of king Richard the Third can hardly be found: the present one we may, I believe, in great measure depend upon, because it was drawn by a man who was living at the time in which he reigned. In the chronicles and histories of this kingdom Richard is usually described as a man of little stature, and greatly deformed; but one of the most learned and elegant authors of the present day[2] has taken great pains to prove, that he was neither deformed in person, nor so wicked in his actions as has been generally represented.—The portrait here given of Edward, the son of king Richard, is the only one of him extant that I know of. He was born in the castle of Middleham, (says Speed) near Richmond, in the county of York, A. D. 1473, and being under four years of age, was created earl of Salisbury by his uncle, king Edward the Fourth, in the seventeenth year of

[1] The MS. from which this plate is copied, is preserved in the Cottonian Library, and it is marked Julius F. IV. The figures from part of a genealogical table of the family of Beauchamp, earl of Warwick, the whole of whose life is represented in a multitude of delineations copied in the second volume of the hoṗba Anȝelcynnan, or, THE MANNERS AND CUSTOMS, &c. OF THE ENGLISH.—These figures are drawn with a pen, and are all of one colour (namely, brown) apparently bister.

[2] [Mr. Strutt alludes to Walpole and his "historic doubts."—ED.]

his reign. But his father Richard, in the first year of his usurpation, created him prince of Wales, the 24th of August, A. D. 1483, he being then ten years of age; and the crown was entailed unto him by the parliament; but he died before his father, about the same time that his mother deceased.

THE two following plates are taken from a MS. preserved in the Harleian library, which is fairly written on vellum, and most elegantly bound in crimson velvet, edged with crimson and gold thread, with tassels of the same at each corner, and lined on the inside with crimson damask: on the cover are five bosses of silver, wrought and gilt, the middle one of which contains the arms of Henry the Seventh, and the other four the portcullis, gilt, on a field party per pale, argent and vert, in enamel. It is made fast with two clasps, on each of which is a red rose of Lancaster, and half an angel proceeding out of a cloud on the top.

The book itself contains four original indentures, made between the king (Henry VII.) and John Islip, abbot of Westminster, specifying the number of masses, collects, &c. which were to be said for the departed souls of the king's father, wife, and other relations, &c. and provision to be made for thirteen poor men by the king, with many other like matters.—See the catalogue of the Harleian MSS. No. 1498.

PLATE XLIX.

KING HENRY THE SEVENTH.

Is the king (Henry VII.) giving the book to John Islip, the abbot of Westminster, who kneels before him, bearing his crozier on his left arm (Westminster being a mitred abbey.) Behind him are divers of his monks, and some of the almsmen or beadsmen (mentioned above) with their beads in their hands.

The person and character of this king are drawn as follows, by Grafton:

"He was a man of bodie but leane and spare, albeit mightie and strong therewith; of personage and stature, somewhat higher then the meane sort of men be, of a wonderfull beautye and fayre complexion; of countinance mery and smiling, especiallye in his communication; his eyes gray, his teeth single, and heare thinne; of witt in all thinges quicke and prompt; of a princely stomacke, and haute courage. In great perilles, doubtfull affayres, and matters of waightie importance, supernaturell, and in maner devine; for such thinges as he went about, he did them advisedly, and not without great deliberation and breathing, to the intent that, amongst all men, his wit and prudence might be noted and regarded; for he was not ignorant that acts and doings were especially noted and

marked with the eies of many a person; and therefore a prince ought as farr to excell and surmount all meane personages in wisedome and pollicie, as he precelleth other in estate and dignitie: For what man will give credite or regarde to him whom he hath proved to be light, wilde, and lascivous of condicions? Besides this, he was sober, moderate, honest, affable, courteous, bounteous, so much abhorred pride and arrogancie, that he was ever sharpe and quicke to them which were noted or spotted with that crime; and there was no man with him, being never so much in his favour, or having never so much aucthoritie, that either durst or could do any thing as his awne phantasy did serve him, without the consent and agrement of other.—What shall I say more? Although his mother were never so wise (as she was both wittie and wise) yet her will was brydeled, and her doynges restrayned. And this regiment he saide he kept to the intent that he might be called a king, whose office is to rule, and not to be ruled of other.

"He was also an indifferent and sure justicier, by the which one thing he allured to him the heartes of many people, because they lived quietly and in rest, out of all opresion and molestation of the nobilitie and riche personnes. And to this severity of his, was joyned and annexed a certain merciful pittie, whiche he did often showe to such as had offended, and by his lawes were hindred and merced; for such of his subjectes as were fyned or amerced by his justices, to their great impoverishing, he at one time or another did help, relieve, and set forward: whereby it appeared that he would have the same penalties for other offences and crimes revived and stirred up agayne, whiche was a playne argument that he did use his rigour only (as he said himselfe) to bring lowe, and abate the high stomachs of the wild people, nourished in seditious and civil rebellions, and not for the greedy desire of richesse, or hunger of money—although such as were afflicted would cry out and say, that it was done more for the desire of gain than for any prudent pollicie or politick provision."

The king's robe is crimson cloth of gold, and lined with ermine; his hose are pink: the crown and sceptre are gold. All the figures behind are in black: the almsmen wear golden badges on their left shoulders. The elbow of the throne is gold; the canopy light blue, and curtains crimson; the arras gold, and the wall stone colour: the pavement light red: the ceiling is blue, powdered with golden stars: the letter is blue, white, and red, on a gold ground.[1]

[1] [I have corrected this description, which was full of errors. There are several similar miniatures in this magnificent MS. The one here copied is the second of the sort, and the third illumination in the book; but the engraving does not do justice to the original.—Ed.]

PLATE L.

CONFIRMATION OF THE DEEDS OF ALMS.

REPRESENTS a monk standing before a desk, and reading the abstract of the first deed (according to the directions therein contained,) a judge, with other ministers of the law, assisting on the right hand, and abbot Islip with his monks on the left.

Besides the donations contained in these indentures, king Henry built a sumptuous chapel at Westminster.

"In the year of our Lord 1503 (says Stowe) took down the chapel of our Lady, above the east end of the high altar at Westminster, as well as a tavern near adjoining, called the White Rose, and in the same place, or plot of ground, on the 24th day of January, the first stone of our Ladies chapel was laid, by the hands of John Islip, abbot of Westminster; Sir Reginald de Bray, knight of the Garter; Doctor Barons, master of the Rolls; and Dr. Wall, chaplaine to the king; master Hugh Oldham, chaplaine to the countess of Derby and Richmond, the king's mother; Sir Edward Stanhope, knight, and divers others: upon which stone was engraven the day, the year, &c.—The charges in building this chapel (as I have been informed) amounted to the summes of 14,000 pounds.—This chappel Leland calls the miracle of the world; for any man that sees it may well say, that "all elegancy of worship and matter is couched in it:" and this building the king directed chiefly "to be a place of sepulture for himself and all his posterity; where in at this time is to be seene his owne tombe, most gorgeous and great, made all of solid brass."

Thus far mine author. And in another place in his Survey, he remarks that "the alter and sepulchre of the same king (Henry the Seventh) wherein his body resteth in this his new chappel, was made and finished in the yeere 1519, by one Peter, a painter of Florence, for which he received 1000 sterling for the stuff and workmanship, at the hands of the king's executors, Richard bishop of Winchester; Richard bishop of London; Thomas bishop of Durham; John bishop of

Rochester; Thomas duke of Norfolk, treasurer of England; Charles earl of Worcester, the king's chamberlaine; John Finneaux, knight, chief justice of the King's Bench; Robert Reade, knight, chief justice of the Common Pleas."

The abbot and his monks are in black; the judge is in red, lined with white; the two figures next him are in red, and the third in blue; the seat and step are brown and gold; the cushion of the desk the book lies on is crimson; the wall of a stone colour; the pavement light red; the letter as before, red, white, and blue, on a gilt ground.

This plate is copied from the same MS. as the foregoing.—See page 97.

ADDITIONS TO THE WORK.

We have thus far brought down the series of kings, &c. from the reign of Edward the Confessor, which have been diligently collected, as well as the greatest care and attention bestowed to make them as complete as possible: yet, since the beginning and continuation of this work, several curious matters, which unavoidably had escaped notice, have occurred, and are here given in chronological order.

PLATE LI.[1]

HENRY THE FIRST.

This plate represents king Henry the First bewailing the fatal and unfortunate end of his children, who are represented below struggling in vain with the tempest, wherein they perished. This circumstance is related as follows, by Speed:

"Prince William, who now wanted but only the name of a king, commanded another shippe to be prepared for himselfe, his brethren and sisters, with many other nobles and gallant courtiers both of England and Normandy, who plying the mariners with pots and wine (therin being instruments of their owne calamity approaching) made them bragge to out-saile the king's shippe before; and in the night putting forth from land, with a merry gale, made way over the dancing waves as swift as an arrow: but (as if the heavens would have king Henries too great felicities allaid, and tempered with sense of courtly variety) in the midst of their jollity and singing (alas! they sang their last, and little thought on death!) for suddainely the shippe dashed against a rocke, not very far from the shoare, at which fearfull disaster a hideous cry arose, all of them shifting (and yet through

[1] This plate is copied from Claudius, D. 2. [Illuminated apparently about the end of the reign of Edward I.—Ed.]

amazedness not knowing how to shift) to save themselves from the danger: for God repaying the rewarde for sinne, suffer'd not those unnatural wantons (for such were many of them, saith Paris) to have christian buriall, and so swallowed them up in the sea, when her waves were most calme. Prince William gat speedily into the cocke-boate, and might well have escaped, had not hee pittied his sister, the countesse of Perche, crying unto him for helpe, when turning to the boat to her ayde, so many strived to get in (every man in such a case esteeming his life as much as a prince) that with their weight it presently suncke, and of so princely a trayne no one escaped to relate that dolefull tragedie, save only a base fellow (a butcher some say) who swamme all night upon the maine-maste, and got shoare in the morning, with much danger of life.

"This was the most unfortunate shipwrack that ever hapned in our seas, bringing an inconceivable heavinesse to the king and whole state: for therin perished prince William duke of Normandy, the joy of his father, and hope of his nation; Richard, his base brother; his sister Maud, countesse of Perche; Richard earle of Chester, with his wife lady Lucy, the king's niece by his sister; Adela Otwell, the earle's brother, the young duke's governor; divers of the king's chiefe officers, and most of the princes; Geffrey Riddle, Robert Mauduit, William Bigod, Geffrey arch-deacon of Hereford, Walter de Crucie, and many other of prime note and esteeme, to the number of one hundred and sixty persons, none of their bodies being found, though great search was made for them."

The king is habited in deep blue; his robe is light pink lined with red; the seat is of a greenish stone colour; the back ground on the right side is red and silver, and on the left blue and gold; the frame red and blue; the two children blue, and the two attendants blue and red; the ship a light brown,[1] and the water green.

[1] [The sail white, with three broad crimson stripes.—Ed.]

PLATE LII.[1]

KING JOHN.

KING John is here represented hunting. This illumination is at the head of a forest charter.

Speed, after repeating the scandals which the monks unjustly threw upon king John in their writings, makes note of his actions as follows:

"His works of devotion were inferior to none, as his foundations declare at Beauly, Farrington, Malmesbury, and Dublin, and that other for nunnes at Godstow, by Oxford, from which some have interpreted that prophesie of Merlin as meant of him:

Sith virgins-gifts to maids he gave
'Mongst blessed saints God will him save.

"His acts and orders for weale-publike were beyond most, he being either first, or the chiefest, who appointed those noble formes of civill government in London, and most cities and incorporate townes of England, endowing them also with the greatest franchises; the first who caused sterling money to be here coyned: the first who ordained the honourable ceremonies in creation of earles: the first who setled the rates and measures for wine, bread, and cloth, and such-like necessaries of commerce: the first who planted english lawes and officers in Ireland, and both annexed that kingdome and fastned Wales to the crowne of England, thereby making amends for his losses in France; and thence, amongst all the English monarchs, he was the first who enlarged the royal stile with Lorde of Ireland: a matter of greater import for England's peace, than all the French titles ever yet have proved. Whose whole course of life and actions wee cannot shut with any truer euloge, than that which an ancient author hath conferr'd on

[1] This plate is from Claudius, D. 2. [Vide note, page 101.—ED.]

him: "Princeps quidem magnus erat, sed minus fælix; atque ut Marius, utramque fortunam expertus."—Doubtlesse he was a prince more great than happy, and one who, like Marius, had tried both sides of Fortune's wheele."

The king is dressed in a light red tunic, and a blue robe;[1] the horse is grey, and the trappings red; the stag and the rabbits are of a dun colour; the dogs proper; trees and ground green; the back ground is blue and red, with gold squares.

[1] [Lined with green. His legs are black and his gloves white, the crown gold.—Ed.]

PLATE LIII.[1]

EDWARD THE THIRD, AND DAVID KING OF SCOTLAND.

EDWARD the Third, and David king of Scotland, are here represented hand in hand; an emblem of the peace confirmed between them. This illumination is at the head of the articles of the peace, which are most elegantly written, and the initial letter of each article embellished with the royal arms of England, quartered with those of France. This peace was concluded in the year 1357, at the constant supplication and entreaties of Joan, wife to David, (who was sister to Edward) after he had been kept close prisoner for the space of eleven years in the castle of Odiam. Holinshed relates the matter fully as follows:

"David king of Scotland, shortly after the truce was concluded betwixte Englande and Fraunce, was sette at libertye, paying for his ransom the summe of one hundrethe thousand markes, as Jourdon sayeth; but whether hee meaneth Scottishe or sterling money, I cannot saye: he also was bounde by covenant, nowe upon his deliverance, to cause the castelles in Nidesdale to be rased, which were knowen to be evill neighbours to the Englishe borderers, as Dunfrise, Dalswinton, Morton, Dunsdere, and other nine. His wife, queene Joan, made suche earneste sute to hir brother, king Edwarde, for hir husbandes diliverance, that king Edwarde was contented to release him upon the payment of so small a portion of money, and performaunce of the covenauntes for the rasing of those castells; although Froissart sayeth that hee was covenaunted to pay for his deliveraunce, within the terme of ten years, five hundrethe thousande nobles, and for surety of that payment to sende into Englande sufficient hostages, as the earles of Douglass, Murrey, Mar, Sutherlande, and Fiffe, the baron of Vescye, and Sir William Camoise. Also he covenaunted never to wear armour agaynst king Edwarde, within his realme of Englande, nor consent that his subjects should doe; and further shoulde, upon his return home, doe the beste he coulde to cause the Scottes to agree that their

[1] From Nero, D. VI. as is also the following plate.

countrie should holde of him in fee, and that he and his successoures, kings of Scotland, should doe homage to the king of Englande, and his successors, for the realme of Scotland."

Edward is dressed in crimson lined with ermine, and blue sleeves. The king of Scotland is in red, and his collar is gold. The back ground is blue and gold; and the letter blue, on a gilt ground. The arms are proper.

PLATE LIV.

JOHN, KING OF FRANCE.

A portrait of John, king of France, who was brought prisoner into England by Edward the Black Prince.

"Now approached the time (says Grafton) that the prince of Wales had made provision of ships, and furniture to the same, for the conveyaunce and bringing of the French king, and his other prisoners, into England. And when he had all things in readinesse, he called unto him the lord Dalbert, the lord Musident, the lord Laspare, the lorde of Punyers, and the lorde of Rosen, and gave them commaundemaunt to keepe the countrie there untill his returne againe.

"Then he tooke the sea, and certaine lordes of Gascoyne with him. The Frenche kinge was in a vessell by himselfe, to be the more at his ease, and was accompanied with two hundredth men of armes, and two thousand archers. For it was shewed the prince that the three estates, by whome the realme of Fraunce was governed, had layd in Normandye and Crotoye two great armyes, to the intent to meete with them, and to get the Frenche king out of his handes, if they might. But their appered no such matter; and yet they were on the sea xi dayes, and on the xii daye they arrived at Sandwich. Then they issued out of their ship, and landed, and lay there all that night, and taryed there two dayes after to refreshe them; and on the third day they roade to Cauntorburie.

"When the king of England knew of their coming, he commaunded the citizens of London to prepare themselves and their citie, and to make the same seemely and meete to receyve such a man as the French king was; whiche the citezens of London did accordingly.

"And from Cauntorbury they came to Rochester, and there taryed a daye, and from thence the next daye to London, where they were honourably receyved; and so they were in every good towne they passed.

"The French king roade through London on a white courser well apparelled, and the prince on a little black hobby by him. This was (says Holinshed) the

foure and twentieth day of May; and they were with greate honour joyfully received of the citizens into the citie of London, and so conveyed to the pallace of Westminster, where the king sitting in Westminster Hall receyved the Frenche king, and after conveyed hym to a lodging for him appoynted, where he laye a season; but after hee was removed to the Savoy, whiche was at that time a goodly house, apperteyning to the duke of Lancaster, though afterwards it was brent and destroyed by Wat Tyler, and Jacke Strawe, and their companie."

The king is in blue lined with ermine, pink sleeves and hose, and a gold collar. The back ground is gold, and the ornamented frame is blue.

This is from the same MS. as the former.

PLATE LV.[1]

GEOFRY DE LUCY, AND MARY DE ST. PAUL.

THE figure at the top is Geofry de Lucy, supposed to be the son of that Geofry de Lucy mentioned in the reign of Edward the First, and one of the knights that attended Edward the Third into France.

The figure of a lady, at the bottom of the plate, is Mary de St. Paul, (countess of Pembroke) who was the daughter of Guy de Chastilion, earl of St. Paul. She was married to Aymer de Valence, earl of Pembroke, who was murdered in France in 1323; after which (according to Stowe) she was re-married to Laundas, who was taken with the prisoners in the attempt to surprise the castle of Calais, in the time of Edward the Third.—This curious adventure is thus briefly related by Baker:

"In the year 1349, the 23 of Edward the Third, Geoffry de Charmy,[2] captain of St. Omer, agreed with Aymery of Pavia, whom king Edward had left governour of Callice, to render it up for twenty thousand crownes; whiche king Edward hearing of, sent to Aymery, and charged him with this perfidiousness; whereupon Aymery comes to the king, and humbly desiring pardon, promiseth to handle the matter so as shall be to the king's advantage, and thereupon is sente back to Callice. The king, the night before the time of agreement, arrives with three hundred men at armes, and six hundred archers. Monsieur de Charmy sets out likewise the same night from St. Omer's with his forces, and sent a hundred men before with the crownes to Aymery. The men are let in at a postern gate, the crowns received, and assured to be all weight: which done the gates of the town are opened, and out marches the king before day to encounter Monsieur de Charmy, who perceiving himselfe betrayed, defended himselfe the best he could, and put king Edward to hard bickering, who for that he would not be known there in person, put himself and the prince under the colours of the lord Walter Manny, and was twice beaten down on his knees by Monsieur de Riboumont,[3] a hardy

[1] This plate, with No. 57, 59, and 60, are all from Nero, D. VII.

[2] [Charny or Chargny.—ED.]

[3] [Ribeaumont.—ED.]

knight, (with whom he fought hand to hand) and yet recovered, and in the end took Riboumont prisoner. Charmy was likewise taken, and all his forces defeated. King Edward the night after (which was the first of the new year) feasted with his prisoners, and gave Riboumont, in honour of his valour, a rich chaplet of pearle which himselfe wore on his head (for a new-year's gift) forgave him his ransome, and set him at liberty.—Amongst the prisoners who were taken on this occasion, were Geffrey Charney, and his son, Edward de Renty, Robert Danquil, Otto de Gulo, the baron Mactingham, Baldina Saylly, Henry de Piees, Garinus Baylofe, Peter Renell, Peter Dargemole, Estace de Riplemount, and many other, lords, knights, and baronets, who were chased and ranne away with their auncients, as the lord de Mounmarice, also Laundas, who maryed the ladie Saint Paul, countess of Pembroke, in England; also the lord Fenas, the L. Planckes, and another Eustace de Riplemount. There were slaine in the skirmish, the lord Henry de Boys, the lord Archibald, and many others, whose names the conquerors were not able to certify."

This Mary de St. Paul was a devout and religious lady, possessed of a considerable dowry, which she bestowed in pious and charitable uses. She here holds an image of gold of the Virgin Mary, which she gave to the Abbey of St. Alban's. She also founded Pembroke Hall, Cambridge, in the year 1343, and died 1377.

The top figure is in blue, with a pink hood and black cap;[1] back ground is in blue and gold, and the frame is blue. The lady's habit is cloth of gold, so is her head dress;[2] and the image is gold: the altar is marble, and the back ground a deep red; the whole enclosed in a blue frame.

[1] [The cap is *blue*, and the sleeves of the under dress scarlet.—Ed.]

[2] [She wears a caul of crimson net work bordered with gold, and surrounded by a dark circlet, ornamented with pearls and gold balls or studs; from the back of which seems to depend a crimson kerchief. Her dress of cloth of gold has a crimson border round the neck.—Ed.]

PLATE LVI.

JOHN GOWER.

REPRESENTS the portrait of John Gower, a famous English poet, who was contemporary with Chaucer, and greatly assisting with him in refining the English language. He was author of the Confessio Amantis, in English; the Speculum Meditantis, in French; and the Vox Clamantis, in Latin; from a MS.[1] of which last work the present portrait is taken; it is preserved in the Cotton Library. He is here represented shooting at the world, with these lines over the picture:

Ad mundum mitto mea jacula dumque sagitto;
At ubi justus erit nulla sagitta ferit,
Sed male viventes hos vulnero transgredientes,
Conscius ergo sibi se speculetur ibi.

In English something like this:

My darts and arrows to the world I send;
Amongst the just my arrows shall not fall,
But evil doers through and through I wound,
Who conscious of their faults may learn to mend.

"The famous poet, John Gower (says Stowe) was a man not much unlike the other (Chaucer) in excellency of wit, learning, or possessions. He builded a great part of S. Mary Oueries church in Southwark, then new re-edified; on the north side of the which church he prepared for his bones a resting place, where somewhat after the old fashion he lyeth right sumptuously buried in a tombe of stone, with his image also of stone lying over him, the haire of his heade awburne long

[1] This is in the Cotton Library, marked Tib. A. iv. and the whole is of one colour, namely, dark brown. [This is another singular blunder of Mr. Strutt's. The gown of the figure being blue and his cap grey, the fur of the gown of its natural colour, the bow red, the boots black, and the world of nearly all the colours in the world. The tints have considerably faded, however, probably from the MS. having suffered much from fire.—ED.]

to his shoulders, and curling up, a small forked beard, and on his head a garland or chaplet of roses red, 4 in number, an habit of purple damasked downe to his feet, a coller of esses of gold about hys necke, under his head the likeness of the 3 bookes which he compiled. His tombe arched was beautified with his armes, and the likeness of angels with posies in Latine. Beside, in the wall were painted three virgins crowned, one of the which was written Charity, and held this device, "En toy qui filz de Dieu le pere, sauue soit qui gist subs ceste perre." The second Mercie, with this device, "O bon Jesu! fait ta mercie alme dont le corps gist jcy." The third Pittie, with this device, "Pour ta pite Jesu regard, et mete ceste alme in sauue garde." All which is now washed out, and the image defaced by cutting off the nose and striking off his hands.—He died An. Don. 1402, about 80 years of age."

PLATE LVII.[1]

THOMAS OF WOODSTOCK, DUKE OF GLOCESTER.

"THOMAS, the seventh and youngest sonne of king Edward the Third, and queen Philippa, sirnamed of Woodstock, where he was borne, was (says Speed) first earl of Buckingham, created by his nephew king Richard the Second on his coronation day, an. 1377; by whom after also he was made duke of Gloucester, 1385. The earldoms also of Essex and Northampton, and the constableship of England, fell to him by right of his wife Eleanor, the onley daughter and heir of Humfrey de Bohun, earle of Hereford and Essex. He was a man of valour, wisedome and vigilancy, for the behoofe of the king, his nephew, and the state; but those noble vertues (distempered with too much wilfulnesse and forward obstinacy) bred him first envie, and after ruine. For the king surmising him to be a too severe observer of his doings, consulted with Thomas Mowbray, duke of Norfolk, how to make him away; whom Mowbray unawares surprising, convaied secretly to Callis, where he was strangled, 1397, the twentieth of his nephew's raigne. Himself, in his life, had provided a goodly tombe at Playsie (now Plushy) in Essex (his own towne, and the usuall seat of the great constables of England) where he founded a colledge; whither his bodie was brought, and layd with all funerall pompe: but afterwarde it was translated to Westminster, where also lyeth Eleanor his wife, who dyed 1399. Their issue was Humfrey earle of Buckingham, who dyed at Chester of the pestilence, an. 1400: Anne, married first to Edmund earle of Stafford, by whom shee had Humfrey duke of Buckingham; secondly, to William Bourchier, earle of Eue, by whom she had Henry earle of Essex: Joane, married to Gilbert L. Talbot, and had issue by him a daughter, who dyed young: Philip and Isabell, both dying issueless."

[1] This plate is copied from the same MS. as Plate LV. viz. Nero, D. VII. [and faces the title page.—ED.]

The figure is in deep crimson, lined with white, the coronet round his head is gold; the swan is silver;[1] the back ground blue and gold, and the frame red.

[1] [The object he holds in his hand and which was his donation to the Abbey, is described in the Register as a circular monile of gold in the middle of which was a white swan with wings expanded. It was also ornamented with sapphires and beautiful pearls. The white swan was the badge of the De Bohuns, the heiress of which family Thomas of Woodstock had married.—ED.]

PLATE LVIII.[1]

DUEL BEFORE THE KING.

ANCIENTLY, when any matter of importance was brought before the justices, which could not be proved by witness, combat was granted; and in this case, if the accused was vanquished, he was convicted of the crime he was accused of; and if the accuser, he was punished as a perjured man and a false witness. The culprit was then executed (if he was not slain in the combat) without any further examination.—This was the case between two esquires in the reign of Richard the Second. The one of Navarre accused an English esquire, called John Welch, of treason; for trial thereof a day was appointed for a combat, which was to be performed in the king's palace at Westminster. Accordingly being met, there was a valiant fight betwixt them; but at last the Englishman was the conqueror, and the vanquished Frenchman was despoiled of his armour, drawn to Tyburn, and there hanged for his untruth.

The order of the combat, with the process, was as follows:—The accused strongly denying the fact alleged against him, threw down his gauntlet, or any other gage, calling the accuser a liar, and thereby challenging him to combat; then the other took up the gage of the accused, and threw down his own, declaring his willingness to prove by battle the truth of his assertions: the gages were then sealed, and delivered to the marshal, and leave to combat demanded of the king; which if he granted, a day and place was then appointed, by which time a scaffold was erected for the king and his attendants (the earl marshal, and high constable of England) who were to see that no undue advantage might be taken by either party; and the lists were railed round.—This method of trial was not often put in execution.

The above illumination was made about the reign of Richard the Second, whose portrait the figure of the king much resembles. In this king's reign, Henry earl of Derby challenged Thomas Moubray, duke of Norfolk, to single combat.

[1] This is from Nero, D. VI.

The armour of the two fighting figures is silver; the plates at their elbows, and their girdles are gilt. The first figure to the right is the same. The king is in light pink, with a blue robe lined with ermine. The figure next the king is in silver armour, the body of which is purple. The back ground is red flowered; the ground of the lists is green, and the rails are red. The letter is blue and red, on a purple ground, with a gilt edge.

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PLATE LIX.[1]

ROBERT CHAMBERLEYN.

THE singular figure here represented, is, in the original, said to be the portrait of a knight named Robert Chamberleyn, who is supposed to have been in France with Henry the Fifth, at the battle of Agincourt. This curious painting, which is placed amongst the benefactors to the Abbey of St. Alban's (in the great book mentioned before) has a date put by the side of it, which follows the name of the knight, viz. 1417; the time most likely that the donation was made from him to the abbey, and probably left them by his last will; which is the reason why he is represented upon his knees, in a praying posture, offering up a scroll, which is received by a hand above, signifying that his prayer was heard by Almighty God. On the scroll is written, in the character of that time,

"Miserere mei Deus!"

"Have mercy upon me, O God!"

The chief reason for engraving this picture (as no account can be given of the family or history of the person represented, unless his arms underneath may lead to any discovery) was for the representation of the armour worn by the knights at that time, which is here so exactly delineated, and so much more perfect than in general it can be found.—A modern may survey, with wonder, the great weight of iron under which those hardy warriors fought, and to whose prowess England owes so much, and who so far advanced her glory in the singular victories obtained against our rival foes.

The body of this knight's armour is silver, done over with a light varnish, and flowered; the armour on his arms, legs and thighs, as well as his gauntlet and

[1] This is from the same MS. as Plate LVII. [Nero D. VII.]

helmet, are silvered over, without any varnish, only slightly shaded; the ground he kneels upon is green, and the back ground is blue, diamonded with stronger and lighter colours; the border is gilt. The field of the arms below, is argent; the legs, &c. sable.

PLATE LX.

THOMAS RAMRYGE, ABBOT OF ST. ALBAN'S.

THIS is a very curious plate, and represents Thomas Ramryge, who was abbot of St. Alban's at the time in which the curious catalogue of the benefactors to that abbey was completed (about the year 1484).—This book, called the Golden Register, we have had frequent occasion to mention, and several valuable portraits are engraved from it, as has been seen in the course of the work.

Ramryge is represented upon his knees, praying to the Holy Trinity, pictured as a sort of altar piece, and on the altar before is rested his mitre (St. Alban's being a mitred abbey).—By the side of the abbot is a scroll, on which is written,

"Sancta Trinitas, unus Deus, miseris animis T. Ramryge."

"Holy Trinity, one God, have mercy upon the soul of T. Ramryge."

Which is entirely agreeable to the zeal of the times.—Part of his epitaph is preserved by Weever, which runs thus:

"Hic jacet - - - Thomas, Abbas huius Monasterii."

"This is the last abbot (adds that author) for whom I find any inscription or epitaph, and the last in my catalogue; whose surname was Ramrige."

"Vir suis temporibus tam dilectus Deo quam hominibus, propter que causas varias nomen in perpetua benedictione apud posteros habens." (He was an excellent man in his time, beloved as well by God as men; for which reason his name was had in perpetual blessings amongst posterity.)—Saith this same Golden Register, in a subsequent entry.

The abbot is in black; the altar is blue, and the pavement dark and light green; the mitre white, bordered gold. The figure of God is in red, and a blue robe: the glory is gold, on a yellow ground; the cross is green, and the figure of Christ flesh colour. The back ground is red and gold: the letter is blue, white and red.

FINIS.

AN INDEX FOR FINDING THE MANUSCRIPTS, ETC.

MENTIONED IN THIS BOOK.

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This INDEX, and the following, were drawn up by JOHN FENN, Esq.; F.A.S. of East Derham, in Norfolk, who was so kind as to permit the author to print them from his MS. He therefore takes this opportunity to return his sincere acknowledgments to that gentleman, not only for these, but several other special favours received from him.

A CATALOGUE OF THE PLATES

IN THE

REGAL AND ECCLESIASTICAL ANTIQUITIES OF ENGLAND.

PLATE No.	KINGS, PRINCES, NOBLEMEN, BISHOPS, KNIGHTS, AUTHORS, &c.	when born.	began to reign.	died, or murdered.	MS. when written, or Illuminations drawn.
I.	King Edgar adoring our Saviour . . .	943	959	973	966
II.	Edward the Confessor	1002	1041	1066	
	Egitha his queen, daughter of } at a banquet, 1053.			1074	
	Goodwin, earl of Kent . } 1020.			1053	
III.	Harold II. shot into the eye } . . .		1066	1066	Edw. I. 1272—1307
	William the Conqueror . } bat. of Hastings, . 1066 .		1066	1088	
IV.	William Rufus, in his robes of state . .	1056	1088	1100	
V.	Henry I. surnamed Beauclerk, in robes of state	1070	1100	1135	
LI.	Henry I. bewailing the loss of his children, 1120.				14th Century 1377—1461
XXXIV.	Maud, queen of Henry I. 1101 . . .				
VI.	Stephen	1104	1135	1154	1272—1307
VII.	Henry II. in his coronation robes . . .	1133	1154	1189	
VIII.	Henry II. disputing with Thomas of Becket, abp. of Canterbury, 1162			1171	13th Century
IX.	Thomas of Becket, murdered at the altar .			1171	14th Century
X.	Richard I. imprisoned, 1192—wounded, 1199	1157	1189	1199	1272—1307
LII.	King John on horseback, hunting a stag . .	1160	1199	1216	14th Cent
XI.	King John in robes of state, receiving a cup .			1216	
XII.	Henry III. crowned by	1206	1216	1272	
	Peter de la Roche, bp. of Winchester, 1204			1238	
	Henry Blont, abbot of Glocester, 1205 . .			1224	Edw. I. 1272—1307
XIII.	Edward I. on his throne, receiving the pope's bull from	1239	1272	1307	
	Abp. of Canterbury and others.				
XIV.	*Edward II. giving his marshal's commission to	1284	1307	1327	
	Thomas of Brotherton, earl of Norfolk, 1315	1300		1338	
LIII.	Edward III. confirming the peace with David II. king of Scotland, 1357 . .	1321	1329	1370	
LIV.	John the Good, king of France, prisoner, 1357	1319	1350	1364	14th Century
XV.	Edward III. giving the conquered provinces of France to	1312	1327	1377	
	Edward the Black Prince, 1362 . . .	1330		1376	
XXXV.	Joan of Kent, wife of Edward the Black Prince			1386	
LV.	Geofrey de Lucy, and Mary de St. Paul, countess of Pembroke .			1377	1377—1461

* [Qy. *Richard* 2nd and Thomas *de Mowbray*. Vide note 2, page 27.—ED.]

Plate No.	Kings, Princes, Noblemen, Bishops, Knights, Authors, &c.	when born.	began to reign.	died, or murdered.	Date of MSS.
XVI.	John of Gaunt, duke of Lancaster, as high steward	1340		1399	14th Century
	Thomas of Woodstock, high constable, 1377	1355		1397	
XXXVI.	Constance, wife of John of Gaunt, and daughter of the king of Castile	1354		1394	1377—1461
	Margaret, duchess of Norfolk, daughter of Thomas of Brotherton			1399	
LVII.	Thomas of Woodstock, duke of Glocester	1355		1397	
XXXVII.	Geofrey Chaucer	1328		1400	15thCentury
LVI.	John Gower, a poet, shooting at the world	1323		1402	
XVII.	Richard II. crowned by	1366	1377	1400	
	Simon Sudbury, abp. of Canterbury, 1375, and			1381	
	Nicholas de Lytlington, abbot of Westminster, 1361			1386	Richard II. 1377—1387
	Henry, earl of Derby (afterwards Henry IV.) with the sword	1366			
XVIII.	Ann of Bohemia, queen of Richard II. crowned by		1382	1394	
	W. Courtney, abp. of Canterbury, 1381			1396	
XIX.	Richard II. on his throne, attended by officers of his court, and receiving a book from Celestine monk				1377—1399 14th Century
LVIII.	Duel before the king				
XX.	Jean Creton, and				
	A Gascon knight, 1399.				
XXI.	Richard II. in Ireland, knights (1399)				
	Henry, son of the Duke of Lancaster, (afterwards Henry V.)	1388			
XXII.	Tho. Spencer, earl of Glocester, confers with Mac Murrough, the Irish rebel.			1401	
XXIII.	Tho. Arundel, abp. of Canterbury, reading the pope's bull			1413	
XXIV.	Richard II. at Conway Castle, consulting with John Montacute, earl of Salisbury			1401	Hen. IV. 1401—1413
	Thomas Merks, bishop of Carlisle, 1397			1401	
	John Holland, duke of Exeter (earl of Huntingdon) and			1401	
	Thomas Holland, duke of Surrey			1401	
XXV.	Dukes of Exeter and Surrey riding to Chester				
XXVI.	The Dukes of Exeter and Surrey introduced to Henry of Bolingbroke, duke of Lancaster	1367			
XXVII.	Henry Percy, 1st earl of Northumberland, persuading Richard II to go with him to the duke of Lancaster. The earl of Salisbury, &c. are with the king.			1407	
XXVIII.	The earl of Northumberland confirms by oath to Richard II. &c. the truth of his engagement.				

Plate No.	Kings, Princes, Noblemen, Bishops, Knights, Authors, &c.	when born.	began to reign.	die*d*, or murdered.	Date of MSS.
XXIX.	Richard II. &c. riding towards Chester, meets the earl of Northumberland with a party of soldiers.				
XXX.	Richard II. at Flint castle, attended by the earl of Salisbury and bishop of Carlisle respectfully saluted by Henry duke of Lancaster, 20th August, 1399.				Hen. IV. 1401—1413
XXXI.	Richard II. led into London by Henry duke of Lancaster; they are met by the citizens of London, 1st September, 1399.				
XXXII.	Richard II. in his royal robes, resigning his crown to Henry duke of Lancaster, 29th September, 1399.				Hen. VI. 1460*
XXXIII.	Richard II.'s resignation declared in parliament, and Henry duke of Lancaster recognized for king;				
	The bishops sit on the right, and the noblemen on the left hand of the throne;				Hen. IV. 1401—1413
	Henry earl of Northumberland, and . .			1407	
	Ralph Nevill, earl of Westmorland . . are standing.			1425	
XXXVIII.	Henry IV. crowned at Westminster, by . .	1367	1399	1413	
	Thomas Arundel, archbishop of Canterbury			1413	Hen. VI.
	Richard Scrope, archbishop of York, 1397 .			1405	1460
	William de Colchester, abbot of Westminster			1421	
XXXIX.	Henry IV. in his royal robes, receiving from Hoccleve a book, 1408. Nobles attending.				1408.
XL.	Henry V. on his throne, receiving from . .	1388	1413	1422	Hen. V.
	John de Galopes a book; on the right				1413—1422
	L. de Luxemburgh, chancellor of France .			1443	
XLI.	Henry VI. surrounded by his court at Bury, and	1421	1422	1471	
	John, duke of Bedford, regent of France, and			1435	Hen. VI.
	Humphrey duke of Glocester, (1428—1441) receiving from			1447	1428—1440
	William Curteis, abbot of Bury, a book .			1440	
XLII.	HenryVI. on his throne, receiving a book from John Lidgate, a monk of Bury . . .	1380		1440	1422—1440
XLIII.	Henry VI. attended by lords and ladies, and				
	Margaret of Anjou, his queen . . .		1445	1482	Hen. VI.
	receiving an account of the garter from				1445—1453
	John Talbot, earl of Shrewsbury (1442) .			1453	
	Humphrey duke of Glocester standing by.				
XLIV.	Thomas Beauchamp, earl of Warwick . .	1346		1401	
	Margaret, his countess, daughter of William lord Ferrers of Groby;				
	Humphrey duke of Glocester, fourth son of Henry IV.			1447	1377—1461
	Eleanor, his duchess, daughter of Reginald lord Cobham.				

* [I think rather later.—Ed.]

PLATE No.	KINGS, PRINCES, NOBLEMEN, BISHOPS, KNIGHTS, AUTHORS, &c.	when born.	began to reign.	died, or murdered.	Date of MSS.
XLV.	Thomas Montacute, earl of Salisbury . . receiving from			1428	
	John Lidgate, monk of Bury . . . . a book, called "The Pilgrim."	1380		1440	circa 1420
LIX.	Sir Robert Chamberlyn, knt. 1417 . . .				1417
XLVI.	Edward IV. on his throne of state . . . receiving from the author "The Chronicle of England;"	1443	1461	1483	Edw. IV. 1461—1483
	Richard duke of Glocester . . . . and other nobles standing.	1453		1485	
XLVII.	Edward IV. on his throne, and Elizabeth, his queen, daughter of Sir Richard Woodville, earl Rivers, and widow of Sir R. Grey.				
	Prince Edward (afterwards Edward V.) standing.	1470	1483	1483	1477
	Richard duke of Glocester . . . . and other nobles standing.	1453		1485	
	Anthony Woodville, earl Rivers, on his knee, presenting his book, and			1483	
	W. Caxton, his printer, to the king, 1477 .	1411		1491	
XLVIII.	Prince Edward, only son of king Henry VI. .	1453		1471	
	Ann, his princess, (afterwards the queen of Richard III.) daughter of Richard earl of Warwick			1485	1461—1509
	Richard III.	1453	1483	1485	
	Edward prince of Wales, son of Richard the Third and Ann	1473		1484	
XLIX.	Henry VII. giving a book	1455	1485	1509	
	John Islip, abbot of Westminster, 1498 .			1516	Hen. VII.
L.	John Islip, abbot of Westminster, hearing a deed read, attended by a judge, lawyers, and monks.			1516	1498—1509
LX.	Thomas Ramryge, abbot of St. Alban's (1484) praying to the Holy Trinity.			1526	Hen. VII. 1485—1509

[I have made several corrections in this and the preceding list, in order to save marginal references.—ED.]

A SUPPLEMENT

TO THE

REGAL AND ECCLESIASTICAL

ANTIQUITIES, MANNERS, CUSTOMS, ARMS, HABITS, ETC.

OF

THE ENGLISH.

PREFACE.

I NEED not, I presume, insist upon the usefulness of this Publication; because it is evident, that from sources so authentic as the delineations found in old manuscripts are allowed to be, we may derive much light, not only to illustrate in many instances the obscurity of ancient History, but also to explain in a more full and certain manner, the obsolete customs of our ancestors. They assist us to look back upon the times of old, and we see our progenitors, as it were, in person before us; and though it must be granted, that these drawings are frequently very rude and uncouth in their appearance, it cannot be denied but that with all their defects they convey a much clearer and juster idea, of the habits and manners of the people they represent, than can be formed from the most finished and elegant description.

The favourable reception which my two former publications of this kind met with, has encouraged me to proceed with this, which may properly be considered as a supplement to them both. In the second volume of the Manners and Customs of the English, there is a chasm, from the middle of the thirteenth century to the end of the fourteenth; which all my diligence at that time, from the want of proper and authentic materials, was ineffectual to supply. Not long since I discovered the manuscript from which the present engravings are taken, and they are in every respect suited to remedy the deficiency I then laboured under. With this view I have laid them before the public, to whose candour and protection I freely commit the work.

The original designs, from which the engravings, which constitute this publication, are taken, were apparently outlined with a pen, and the shadows washed in with a colour somewhat resembling bister; they are very neatly executed, and though not coeval with the facts they represent, yet they are undoubtedly faithful pictures of the customs of the age in which they were drawn.

I thought it unnecessary to burthen this work with the history at length of the several delineations contained in it, and have therefore confined myself to so much of it

only, as seemed absolutely requisite to explain them, without obliging the reader at all times, to have recourse to the English History, where at pleasure he may meet with fuller information.

The manuscript containing these drawings is preserved in the Royal Library at the British Museum. By the writing and dress of the figures represented therein, it is evident that it was written and illuminated at the commencement of the fourteenth century. In the beginning of the book is a great variety of washed drawings, the subjects of which are taken from the Old Testament; these are followed by the portraitures of several Saints; beautifully painted and decorated with gold; then succeeds a calendar, the psalter, with penitential hymns, and the litany, divided into seven parts; the whole enriched with finished paintings, and ornamental letters of gold, equal, if not superior, in point of workmanship, to any thing I ever saw in any MS. of that æra. The drawings from which the twelve following plates are engraved, occur in the psalter, at the bottom of the leaves; a drawing of this kind belonging to every page. I have selected all that relate to the English History; but a great variety of other subjects are therein depicted; such as the miracles attributed to the Blessed Virgin; the martyrdom of several Saints mentioned in the golden legend; grotesque figures, and the like.

This superb manuscript formerly belonged to Queen Mary, and was presented to her in the year 1553, by Baldwin Smith, a citizen of London, as appears by an entry made in the last page. The press mark is 2 B. VII.

SUPPLEMENT

TO THE

ANTIQUITIES, MANNERS, CUSTOMS, &c.

OF

THE ENGLISH.

PLATE I.

NUMBER I.—In the first compartment of this plate is represented St. Ursula with her virgin companions, on ship board.

NUMBER II.—In the second compartment, is delineated their martyrdom.

The outlines of this fable, as it stands recorded in the golden legend, are as follow: A certain British king, whose name was Natus, or Mautus, had a daughter called Ursula; she was a young lady of extraordinary beauty, and as virtuous as she was fair. The king who at that time reigned in England, having heard of her perfections, demanded her in marriage of her father. Natus received the embassy with great marks of sorrow, because the English monarch was a Pagan: however, at length he consented to the union upon these conditions: Namely, That the king of England should renounce paganism and be baptized; that he should send eleven thousand virgins, save one, to accompany Ursula to the English court; and that she should be allowed the space of one year to prepare herself for the nuptials, during which time the Pagan prince might have leisure to be fully instructed in the principles of Christianity. It appears that these conditions were complied with, and the virgins accordingly were sent to the court of Natus. Ursula persuaded all these ladies to embrace the Christian faith, and when they went on ship board together, they wandered about the sea coasts to Rome, and

several other places; but touching on their return at a port which belonged to a heathenish and barbarous people, they all suffered martyrdom, rather than renounce their belief in Christ.

This preposterous fable Mr. Casley, in his preface to the Catalogue of the Royal MSS. imagines to have originated entirely from a mistake in transcribing the Calendar. "Upon seeing," says he, "in the twelfth of the calends of November *Undecimille Virgo et Martyr*, some blunderer read *Undecim mille;* and of course the words following must be changed into *Virgines et Martyres*, and so has raised the story of eleven thousand Virgins and Martyrs. *Undecimilla* a diminutive of *Undecima* was a woman's name, because I suppose she was the eleventh child of her parents."

Number III.—In the third compartment is represented the martyrdom of St. Alban. The illuminator has, but I believe without any good authority, placed the regal crown upon the head of this Saint; the general opinion is that he was a Roman by birth, and a person of some distinction. According to an old MS. which I have in my own possession, he was beheaded the 10th of July, A. D. 286, and with this account Bede also agrees, who informs us, that the martyrdom of St. Alban happened during the persecution of the Christians under Dioclesian.

In the first Volume of *The Manners and Customs of the English*, the reader will find among the delineations copied from a MS. of Mathew Paris, the miraculous manner in which the bones of this Saint were found by Offa, king of Mercia, who erected a stately abbey at Verulam, now called St. Alban's, in honour of him.

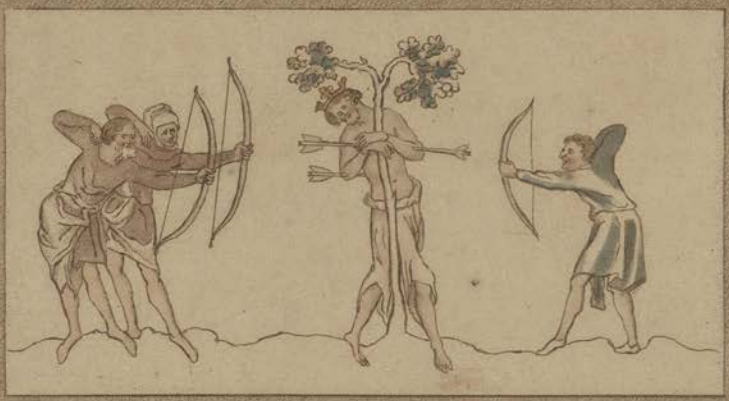

PLATE II.

NUMBER I.—The first compartment of this plate represents the Condemnation of Edmund king of the East Angles. The personage seated upon the throne, with a crown upon his head, is Hinguar the son of Lodbroc the Dane. Lodbroc, according to some authors, came accidentally into Norfolk, and was entertained by Edmund. His expertness in hawking excited the jealousy of Bern, falconer to the king, and he slew him. The murder being discovered, Bern was banished from England, and going into Denmark, met with Hinguar the son of Lodbroc, to whom he mentioned the death of his father, but declared that he was slain by the express command of Edmund. Hinguar came with a large company of Danes into England, in order to revenge the murder of his father; and having secured the person of King Edmund, condemned him to be shot to death with arrows. Other authors, who admit not of the truth of this story, which indeed in its various circumstances savours too much of romance, attribute the death of this king, to his pious and unshaken adherence to the Christian religion; and this opinion seems to be justified by his subsequent canonization, and by the great honours which were afterwards paid to his memory.

NUMBER II.—In the second compartment is drawn the death of King Edmund, which, according to the abovementioned MS. in my own possession, happened on the twelfth day of December, in the year of our Lord 870. His body was first privately buried; but being afterwards discovered in a miraculous manner, was reinterred with great solemnity at Bury in Suffolk, where an Abbey was erected and dedicated to him.

NUMBER III.—The third compartment contains a representation of the ancient mode of administering the Sacrament of the Lord's Supper. This curious delineation does not appear to require any further explanation.

This plate, if placed in proper order, should follow the two succeeding ones, but as St. Alban and St. Edmund appear to have actually suffered in the defence of Christianity, and to have had an Abbey built in honour of each of them, I classed them as near together as the nature of the work would admit of.

PLATE III.

NUMBER I.—IN the upper compartment of this plate Oswald king of Northumberland is represented with his army, proceeding against the king of Mercia, who had invaded his dominions.

All our historians agree that Oswald was a man of much piety, and of an amiable disposition. By his valour he united the kingdoms of Bernicia, and Deira, and made himself sole monarch over all the Northumbers. The glory he acquired by his martial conduct, as well as the great accession of power, which was the result of his conquests, excited the envy and jealousy of Penda king of Mercia, a man whose restless and ferocious disposition rendered him capable of undertaking the most daring enterprises. Without any previous information, or regular declaration of war, he entered the dominions of Oswald, at the head of a large army, and ravaged the country with fire and sword wherever he came. Oswald collected all the forces together that he could upon so sudden an emergency, and both armies met at a place called Maserfield, in Shropshire, where, after a long and bloody conflict, the Northumbers were totally routed, and Oswald himself slain. This battle was fought on the fifth day of August, A. D. 642.

NUMBER II.—The second compartment contains a delineation of the Battle at Maserfield, and Oswald is represented as falling from his horse, wounded by the Mercian king. Numberless are the miracles which have been attributed to Oswald after his death, and Bede informs us, that in his time the right hand of that unfortunate prince was preserved in the Church of Petersborough; concerning which the monkish writers have related this story:—One day while he was sitting at dinner, he sent from his own table, a large silver dish full of meat, with orders that it should be given to the poor, and the dish itself broken into pieces and divided amongst them; upon which Aidan, one of the Roman missionaries who was present, took the king by the right hand, and said, "*May this hand never perish.*"

NUMBER III.—In the bottom compartment of this plate is delineated one of the fabulous miracles attributed to the Virgin Mary. The resuscitated corpse of a warrior appears rising from the tomb, to whom she presents a coat of mail. An angel attends upon her with a spear and an helmet. For the sake of these martial implements, especially the coat, or shirt, of mail, I was induced to engrave the delineation.

PLATE IV.

NUMBER I.—THE delineation copied in the top compartment of this plate represents Cenelm, king of Mercia, with his attendants, hunting.

Cenelm was very young when he succeeded Cenwulf in the kingdom of Mercia. All our historians I believe agree, that his death was premature, though they differ widely with respect to the cause of it, whether it was by accident or design. Malmsbury, who inclines to the former opinion, concisely informs us, that his sister Quendreda, without any malicious intention, was the innocent occasion of his death; but the particulars of the accident are not related. On the other hand, the more modern writers accuse Quendreda either of slaying him herself, or causing him to be slain, in order to facilitate her own ascent to the throne of Mercia. They tell us in general, that he was assassinated while he was hunting: and that after the murder was committed, his body was secretly buried in or near the place where he was slain; and with this opinion our illuminator evidently agreed. The MS. which I have mentioned before, says that he was murdered on the 16th of August, A. D. 819.

NUMBER II.—In the second compartment, the Regicides are represented in the act of throwing the dead body of the King into a pit. The monkish writers, who are always fond of the miraculous, have upon this occasion invented a very ridiculous story of a bird, which carried an inscription to Rome, by means of which the place was discovered where the corpse of the unfortunate prince had been secreted: from whence it was taken and buried with great solemnity in the church of Winchcomb, in Glocestershire.

NUMBER III.—The delineation contained in the bottom compartment of this plate does not refer to any particular history, it is given to show the ancient habits

of the Abbess, the Nun, and the Anchorite. The building behind the Anchorite is intended by the delineator to represent the cell, or hermitage, in which he made his residence;—from the slightness of the drawing but little judgment can be formed concerning the materials of which this little structure consisted.

PLATE V.

NUMBER I.—The Royal Personage represented in the upper compartment of this plate with his attendants hunting, is Edward, surnamed the Martyr.

NUMBER II.—In the second compartment is delineated the manner in which that unfortunate prince was basely assassinated. The illuminator has attended very closely to the historical account of this infamous transaction; the principal circumstances of which are as follow: The young monarch being hunting in the Isle of Purbeck, as he pursued the game through a wood he passed near to Corfe Castle, the habitation of his step-mother Ælfrida, and willing to pay his respects to her, called at the gate of the castle. When it was made known that the king waited to see her she came out to him and entreated him to alight; but being intent upon his sport, he would not comply with her request, and only begged that a cup of wine might be brought to slake his thirst. The servant who presented the cup to him, being before-hand instructed by his mistress, stabbed him with a sword while he was drinking. The king, finding himself wounded, clapped his spurs to the horse, and endeavoured to make his escape; but fainting with the loss of blood, he fell from the saddle, and one of his feet being entangled in the stirrup, he was dragged up and down for a considerable time, and at last left dead in the wood. According to the MS. in my possession, which I have quoted before, this murder was committed on the 15th day of April, A. D. 978. The corpse was first privately buried at Warham; but three years afterwards it was taken from thence, and re-interred with great pomp and solemnity at Shaftsbury.

Ælfrida was instigated to perpetrate this inhuman action, by the ambitious desire which she had entertained of seating her own son Ælthelred upon the throne of England.

NUMBER II.—The delineation copied in the lower compartment of this plate, and all of them contained in the seven plates which follow, relate to the life and transactions of Thomas Becket, whose history and character are so generally known, that no more will, I presume, be deemed necessary in the present publication,

than a concise account of the subjects, in the order that they stand, without filling up the intermediate spaces of time, for which the reader must be referred to the histories of this country; or particularly to the Life of Henry the Second, by Lord Littleton, where, in the second volume, he will meet with ample satisfaction.

Becket's father, who is represented in this delineation, is said to have been a citizen of London, and was probably a merchant. Brompton informs us that his baptismal name was Gilbert, and that he lived on the spot where St. Thomas's Hospital now stands. It is generally agreed that Gilbert's wife was a foreigner, and according to some authors a native of Syria; conformable to this idea, our illuminator, in the present design, has drawn the lady departing from her relations, who are depicted cross-legged, and seated upon the ground, agreeable to the custom of the Eastern countries; but Brompton says that she was the daughter of a Saracen, who had taken Gilbert Becket prisoner as he went on a pilgrimage to the Holy Land.

PLATE VI.

GILBERT BECKET having brought the lady who had committed herself to his protection, into his native country, prevailed upon her to embrace the doctrines of Christianity, and caused her to be baptized previous to their marriage.

NUMBER I.—The Baptismal Ceremony is represented in the upper compartment of this plate. From the circumstance of two bishops attending upon this occasion, and the solemn manner in which the ceremony appears to be performed, we may safely conclude, that the illuminator did by no means agree with the more modern authors concerning the extreme indigence of Gilbert Becket, but rather that he thought directly contrary to them. Brompton tells us that he had been sheriff of London, and from the same writer we learn, that the Christian name of Becket's lady was Matilda; but on what authority he speaks I do not pretend to determine.

NUMBER II.—In the middle compartment is delineated the solemnization of the nuptials between Gilbert Becket and his lady.

NUMBER III.—In the third compartment we see represented Thomas Becket, soon after his birth, wrapped in swaddling cloths, and laid in a cradle by the side of his mother's bed.

In all of the ancient delineations which have fallen under my observation, representing the baptism of adults, I have constantly remarked, that the person baptized is drawn naked, or covered with a dress made to fit close to every part of the body, which from the size of the font, we may conceive to be half immerged in the water. In some marginal drawings of much earlier date than the present, I have found that a large vessel like a bathing tub is substituted for the font; a remarkable one of this kind occurs in a MS. in the Royal Library, at the British Museum, marked 13, E. VI. over which is written in Latin, "*Lucius, the first king baptized in England.*"

I do not see that there is any appearance of a ring used in the marriage ceremony of Becket and his Lady.

As these drawings are very neatly, and without doubt accurately executed, the reader will, I trust, examine with much pleasure the difference of manners, in the course of four or five centuries.

PLATE VII.

NUMBER I.—ALL the intermediate circumstances relative to the life and transactions of Thomas Becket, from infancy to manhood, are passed over by our illuminator; and in the upper compartment of this plate he is represented receiving from king Henry the Second, a letter sealed with the royal signet, constituting him Chancellor of England. Becket is said to have supported the office with great ostentation and profuseness; but as he appeared to have been perfectly devoted to the service of his sovereign, the king in return, took every opportunity of advancing his fortune.

NUMBER II.—In the year of our Lord 1163 he was promoted to the See of Canterbury, and the solemnity of his consecration is depicted in the middle compartment of this plate. Having attained to that exalted dignity, as if he had nothing left to hope for from the favour of his royal master, he threw off all appearance of respect and compliance; and was afterwards as resolute in his opposition to the will of the king, as he had been obsequious in obeying it before. The king, on the other hand, incensed by the ungrateful behaviour of the archbishop, withdrew his protection, and from a friend became a bitter enemy. Violent disputes were fomented between them, which were supported with unequalled pride and obstinacy on the part of Becket, who could not be prevailed upon, either by entreaties, or by threatenings, to comply with the king's command, which upon all occasions he set at defiance.

NUMBER III.—But perhaps the haughty and overbearing disposition of the prelate was in no instance more forcibly manifested than in his refusing to obey the summons when cited to appear and answer to the charges alleged against him

by the king. He afterwards presumed to approach the royal presence, holding the cross in his own hand, and habited in the pontifical robes of his office, and there openly expressed his disapprobation of the king's conduct, which transaction is very spiritedly represented in the lower compartment of this plate.

PLATE VIII.

THE daring and unprecedented step which Becket had taken in appearing at court, in the insolent manner before mentioned, so highly incensed the king, that he caused judgment to be instantly pronounced against him. In consequence of which he was apprehended as a traitor; but having by some means extricated himself from the hands of those who had taken him into custody, he fled without delay, secretly, to Sandwich, under the covert of a borrowed name, and embarked for Flanders, having first made his appeal to the See of Rome.

NUMBER I.—In the delineation contained in the top compartment of this plate the Metropolitan is represented on ship-board, proceeding towards Flanders.

When the king heard of the departure, or rather flight, of Becket from England, and that he had appealed to the Pope; he was incensed to the greatest degree. Not satisfied with seizing upon his possessions, to his own use, he extended his resentment to the relations of the haughty prelate, causing all of them to be banished, not even excepting women and young children.

NUMBER II.—The above circumstance is particularly attended to by our illuminator, and in the middle compartment of this plate, the king is represented pronouncing, himself, the severe sentence. The manner in which the unfortunate relatives of Becket are prepared for their journey is well worthy of observation. I cannot properly ascertain the rank of that officer who stands at the king's left hand, bearing a mace upon his shoulder, and holding in his right hand a glove. The figure seated immediately behind the king, in the lower compartment of plate

VII. is undoubtedly intended for the same person; as the countenance, and the cap which he wears appear to me sufficiently to testify, notwithstanding he is there drawn without the mace.

NUMBER III.—In the bottom compartment of this plate, the relations of Becket, are represented in a ship, upon the sea, following him into Flanders.

PLATE IX.

NUMBER I.—The delineation copied in the top compartment of this plate represents the banished relations of Becket, after they were landed in Flanders, journeying in search of him.

NUMBER II.—The interview between the Archbishop and his friends, is delineated in the middle compartment of this plate. They informed him of the rigorous sentence which had been pronounced against them, by the king, made known their wants, and implored his protection. There is great expression of anger in the action and countenance of the proud prelate, as he is drawn by the illuminator. Becket it seems complained very bitterly, against the injustice of the king's conduct; but it does not appear that he was able to afford assistance, of any great extent, to his suffering relatives; for he himself declares, in his letter to the Pope, that those unfortunate dependants were reduced to very great hardships.

NUMBER III.—The bottom compartment contains the Archbishop's interview with the Pope, when he took the ring from his finger and presented it to his holiness; this action was considered as a formal resignation of his See into the hands of the Roman Pontiff. Not only the king, but the generality of the clergy of England, were offended at Becket's submission to the Pope, which they considered as a precedent of a very dangerous import; and it was the occasion of many serious disputes, between the party who supported the prerogative of the king, and the favourers of the Archbishop. Becket himself was not behind-hand in fomenting these discords, seeking every opportunity he could to oppose the determinations of the king, and to stir up the minds of his subjects against him.

There could be no doubt but that the submission of Becket to the Pope would

effectually ensure his protection. His Holiness returned to the Archbishop the insignia of his office, and confirmed him in his dignity. His power, however, did not extend so far as to restore him to his See; his menaces were despised by the king, who considered Becket as an insolent traitor.

PLATE X.

NUMBER I.—The delineation copied in the upper compartment of this plate, represents the Archbishop, in the habit of his office, seated at the Pope's right hand; the table is covered before them, and in the front a servant is kneeling and tasting the wine, previous to his offering it to the Pontiff or his guests. This design, the illuminator, I apprehend, has given in order to show how highly the English prelate stood in favour with his Holiness.

NUMBER II.—The Pope, finding that he could not prevail upon the king of England to restore Becket to his See, and that a reconciliation between them did not seem likely to take place very suddenly, thought proper, till something more permanent could be done for him, to recommend him to the protection of the Abbot of Pontigni, a religious house in Burgundy. This circumstance claimed the illuminator's attention, and accordingly, in the middle compartment, we see represented the Abbot, with his fraternity, in a very friendly manner, receiving the Archbishop on his arrival at Pontigni.

After long altercations, through the intercession of the king of France, and the partizans of Becket, king Henry was prevailed upon to consent to a second interview with the Archbishop. A former interview had taken place, which is not noticed by our illuminator, but through the sullen obstinacy of Becket, was not productive of any good effect.

Previous to his meeting with the king, Becket, in order to prepare himself for his *spiritual combat*, as it is called, went from the abbey of Pontigni to a church at Soissons, to visit the sepulchre of Saint Drausius; and it is said that he watched all night before the shrine of that Saint. He watched also a second night before

the shrine of Gregory the Great, whom he considered as the founder of the English church; and a third night before the altar of the blessed Virgin, whom he regarded as his patroness.

Number III.—The delineation copied in the lower compartment of this plate, without doubt refers to one of the above-mentioned vigils; but to which of them it is most strictly applicable, I am at a loss to determine.

PLATE XI.

NUMBER I.—In the upper compartment of this plate is delineated the interview between the King and Becket. They are represented taking each other's hand, in token of their being reconciled. The illuminator has well expressed the reluctance with which this show of friendship was performed. From the subsequent behaviour of both parties, it is evident that a hearty reconcilement was by no means the effect of the meeting; however, it seems to have answered the present purpose of both, to disguise their real sentiments upon this occasion.

NUMBER II.—In consequence of the apparent reconciliation, Becket was restored to his See, and is accordingly represented, in the middle compartment of this plate, returning to England. He had not been long reinstated in his former power, before his proud and revengeful spirit manifested itself in several instances; and he still continued to act upon the same arbitrary principles as had occasioned his disgrace.

The King, who remained abroad, was continually hearing complaints against the conduct of Becket; and we may reasonably suppose, that his dislike of him was not lessened by them. Our historians inform us, that one day, as the King was sitting at dinner, some fresh instance of Becket's insolence being mentioned, he lamented that he had no faithful servant who would free him from so turbulent an enemy. This intimation of what he desired, fell not unnoticed to the ground; four knights, who attended at the court, entered into a confederacy together to destroy the Archbishop, and followed him into England to effect their purpose: Their design was not kept so secret, but that information of it reached the ears of Becket, who was several times warned to beware of them.

NUMBER III.—The illuminator has attended to the circumstance before mentioned, and in the lower compartment of the present plate, we see the Archbishop seated at table, in his apartments at Canterbury; and a messenger is

represented upon his knees before him, giving him information, that the four knights, his avowed enemies, had armed themselves, and only waited for an opportunity to destroy him; but, with his usual obstinacy, he neglected the salutary advice of his friends, resolving to enter the church as usual, and perform in person the duties of his function.

PLATE XII.

NUMBER I.—IN the top compartment of this plate is delineated the death of Becket. The four knights, whose names were, William de Tracy, Hugh de Morville, Richard Britton, and Reginald Fitzurse, entered the church, completely armed, and having found the Archbishop officiating at the high altar, after some short altercation, slew him there. This murder was committed with aggravated circumstances of brutal inhumanity; such as cutting off a part from his skull, and casting the brains about upon the pavement of the church. Becket was slain in the beginning of January, A. D. 1171.

The King, when he heard of the murder of Becket, expressed great sorrow, and abjured his having been intentionally concerned in it. By way of penance, some time after, he walked bare-footed to the tomb of that unfortunate prelate, where he submitted, voluntarily, to the ecclesiastic scourge.

NUMBER II.—The burial of Becket is represented in the middle compartment of this plate.

NUMBER III.—In the third compartment, the illuminator, who was probably himself an ecclesiastic, in order the better to justify his hero's claim to the title of a Saint, has depicted his reception into Paradise. The Spirit of the Prelate, supported by two Angels, is introduced to our blessed Redeemer, before whom he kneels, with great humility, holding his mitre in his left hand.

Innumerable are the miracles attributed to this Saint after his death; and the shrine, wherein his corpse was contained, for beauty and riches, was scarcely to be equalled. The following description of it, taken from Dart's History of Canterbury Cathedral, may not, perhaps, be thought improper in this place: "It was built," says he, "about a man's height, all of stone, then upward of timber, plain; within "which was a chest of iron, containing the bones of Thomas Becket, skull and all, "with the wound of his death, and the piece of his skull laid in the same wound. "The timber work of this shrine on the outside, was covered with plates of gold, "damasked and imbossed with wires of gold, garnished with broches, images,

"angels, chains, precious stones, and great orient pearls." Erasmus thus describes it: "They drew up with cords, a chest or case of wood, and then there was seen a "chest or coffin of gold, and inestimable riches. Gold was the meanest thing that "was there. It shone all over, and sparkled and glittered with jewels, which were "very rare and precious, and of an extraordinary size: Some of them were bigger "than a goose's egg. The Prior took a white wand, and touched every jewel, "telling what it was, the French name, the value, and the donor of it; for the chief "of them were gifts of monarchs." Thus far Erasmus: "Soon after which the "shrine was demolished, the treasures of it seized to the king's use; which filled "two great chests, which six or eight men could scarcely convey out of the church, "and at the same time his bones were taken out and burned upon the pavement of "the said church."

THE END.

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